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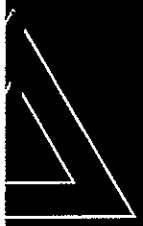
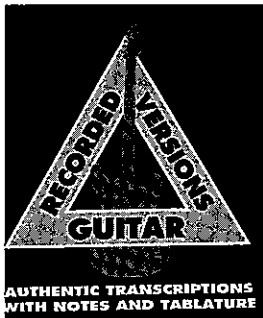


RANSCRIPTIONS
AND TABLATURE

a perfect circle –

aperfectcircle



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

a perfect Circle – Mer de Noms

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Music transcriptions by Pete Billmann, Jeff Jacobson, Matt Scharfglass, and Jeff Story

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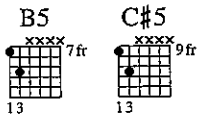
The Hollow

Words and Music by Maynard James Keenan and Billy Howerdel



Tune down 1 1/2 steps:
(low to high) C♯–F♯–B–E–G♯–C♯

Intro

Slowly ♩. = 52

Gtr. 1 (dist.)

C♯5 B5 F♯5 E5 F♯5 C♯5 B5

mf

w/ delay

Gtr. 2 (dist.)

Rhy. Fig. 1

mf

E5 B5 C♯5 B5 F♯5

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Verse
C♯5
B5
E5
B5
B5 C♯5
Gtr. 2
1. Run, de - sire,
Riff A
Gtr. 3 (dist.)
End Rhy. Fig. 1
(cont. in slash)
mf
w/ ring modulator
Gtrs. 1 & 2 tacet
* C♯m7
run this sex - u - al be-ing. Run him like a blade, in - to and through the
Gtr. 3
End Riff A
* Chord symbols reflect implied harmony.
Gtr. 3: w/ Riff A
heart, no con - science. One mo - tive, to ca - ter to the
Gtr. 1
8va

Chorus
B5
A5
G#5
E5
hol - low.
Scream - in,
"Feed
me,
fill
me
tr. 1
8va
Riff B
loco
tr. 2
Rhy. Fig. 2
F#5 A5
G#5
E5
B5
E5
A5
G#5
up
a - gain.
and tem - po - ra - ri -
E5
F#5 A5
G#5
B5
ly
pac - i - fy
this
hun - ger - ing so
End Riff B
End Rhy. Fig. 2

Verse

Gtr. 2: w/ Rhy. Fig. 1

C♯5 B5 F♯5 E5

grow." 2. Li - bi - dow throw dom - i - noes of

Gtr. 1 Riff C

F♯5 C♯5 B5 E5 B5

in - dis - cre - tions down fall - ing all a -

End Riff C

Gtr. 1: w/ Riff C

C♯5 B5 F♯5

round in cy - cles, in cir - cles,

C♯5 B5 E5 B5

con - stant - ly con - sum - ing, con - quer and de -

Interlude

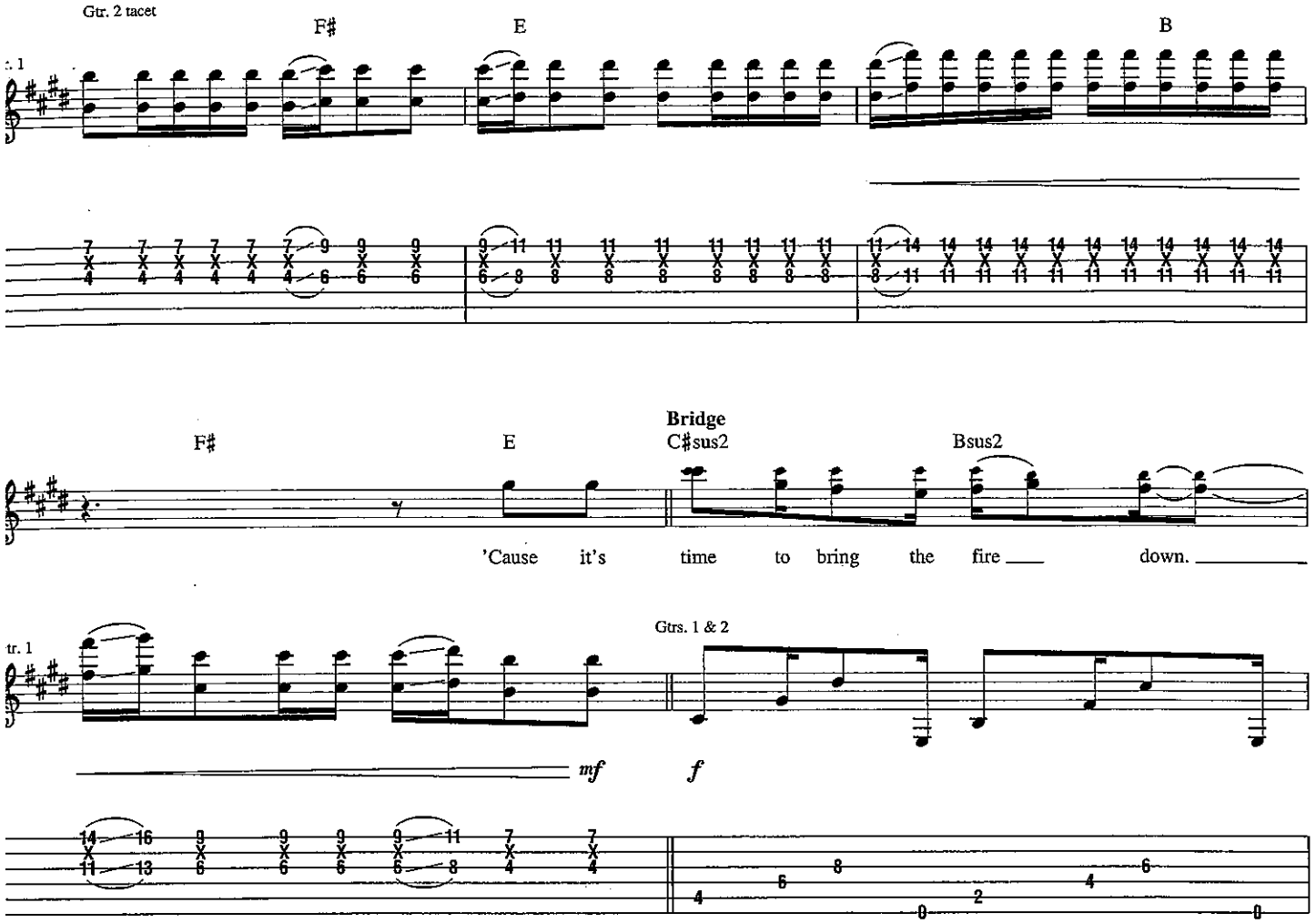
*E F♯ E B F♯ E

vour.

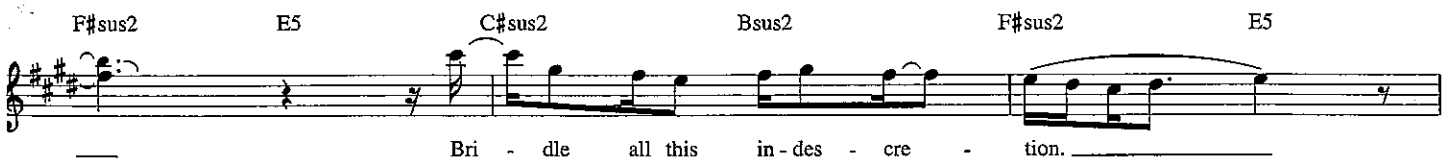
Gtr. 2 Gtr. 1 *mp*

Gtr. 2 *divisi*

*Chord symbols implied by bass, next 8 meas.

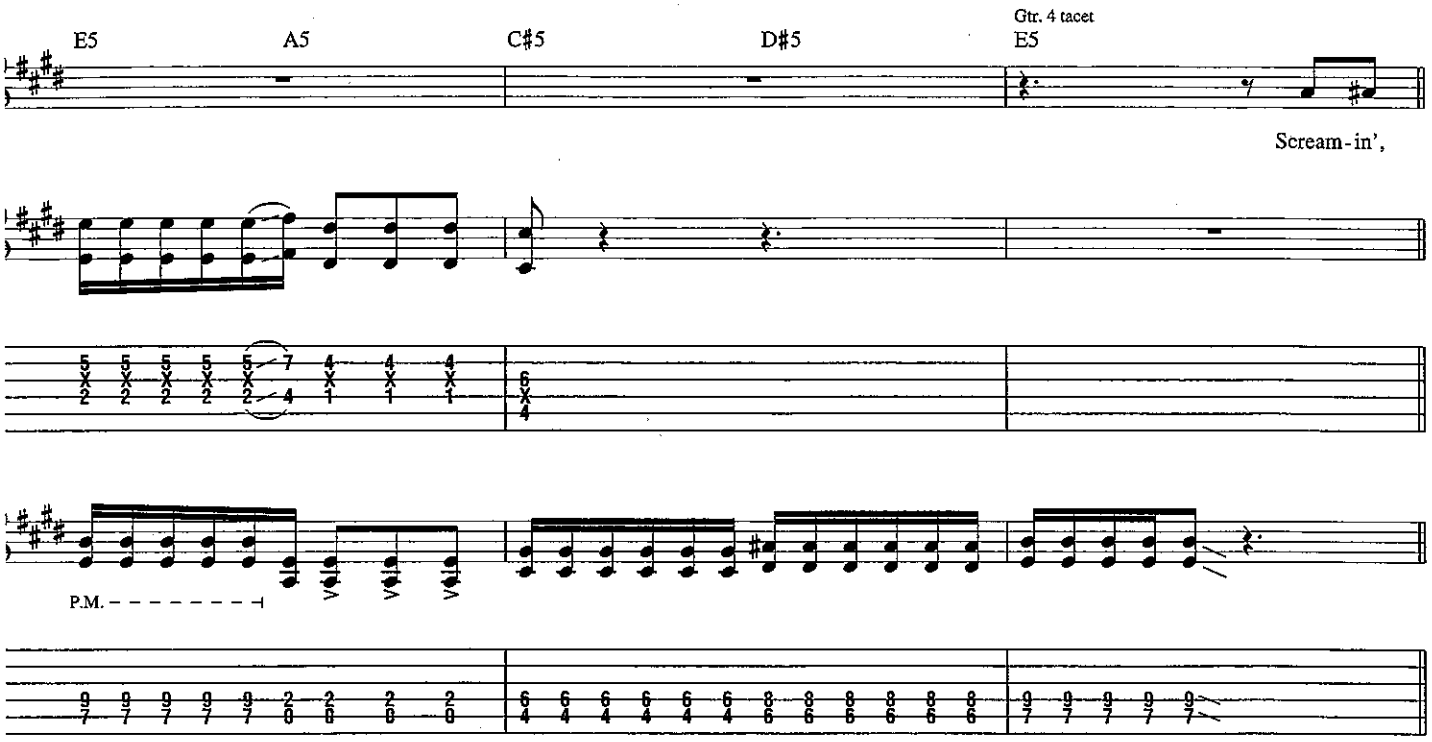

Gtr. 2 tacet
F♯
E
B

F♯
E
Bridge
C♯sus2
Bsus2
'Cause it's time to bring the fire down.
Gtrs. 1 & 2
mf
f


F♯sus2
E5
C♯sus2
Bsus2
F♯sus2
E5
Bri - dle all this in - des - cre - tion.

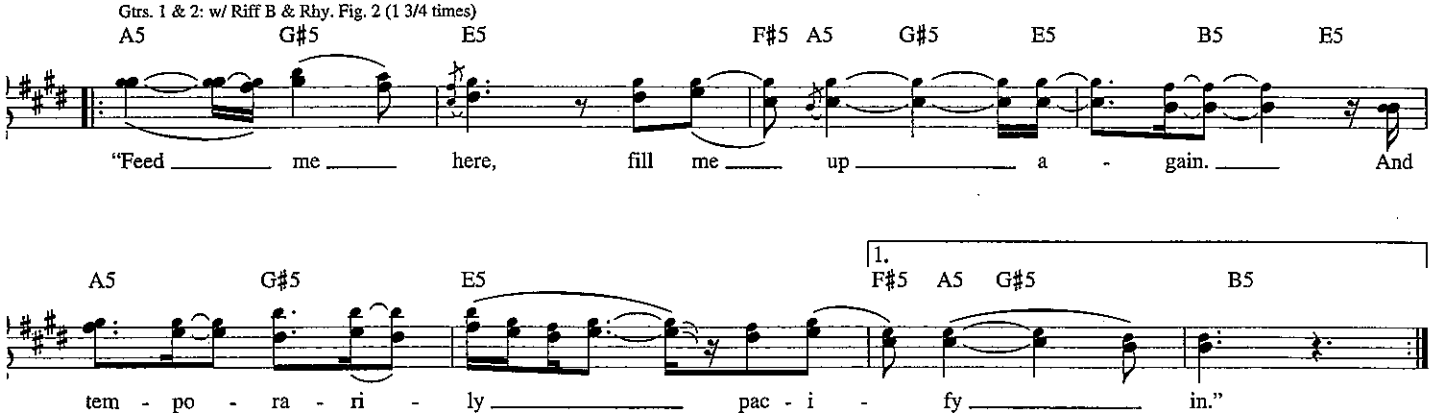
Riff D
End Riff D

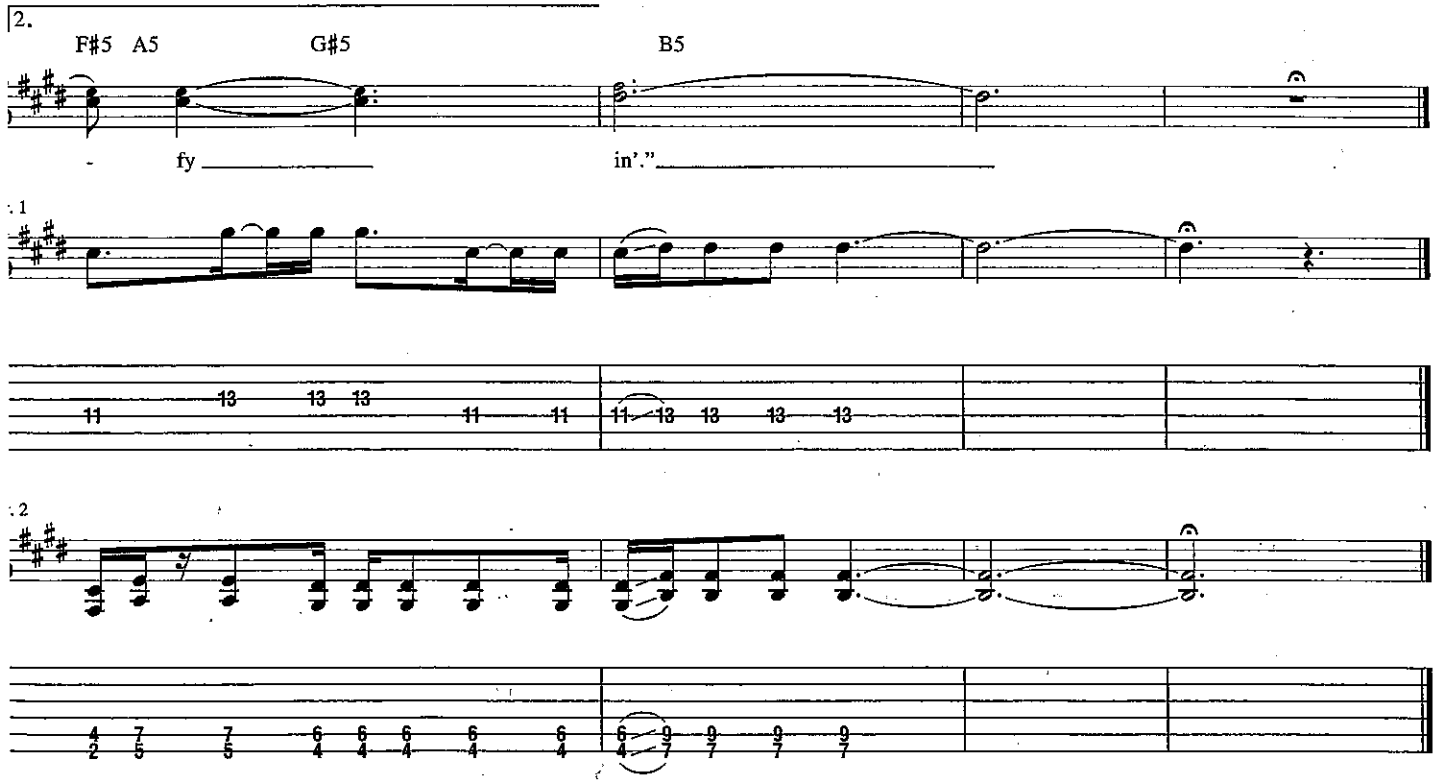
Gtrs. 1 & 2: w/ Riff D (2 times)
C♯sus2
Bsus2
F♯sus2
E5
C♯sus2
Bsus2
F♯sus2
E5
Long e-nough to ed-i-fy
and perm-a-nen-tly fill this hol-low.
Interlude
C♯5
D♯5
E5
A5
C♯5
D♯5
Gtr. 4 (dist.)
mp
Gtrs. 1 & 2
P.M.
P.M.
E5
A5
C♯5
D♯5
mf
P.M.
P.M.



Chorus

Gtrs. 1 & 2: w/ Riff B & Rhy. Fig. 2 (1 3/4 times)





Magdalena

Words and Music by Maynard James Keenan and Billy Howerdel

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Gtr. 2: w/ Rhy. Fig. 1
Gtr. 1 tacet

E5 G5

mov - ing tem - ple.

E5 G5

O - ver - come by this

E5 G5

hol - i - est of al - ters.

Verse

E5 F♯5

2. So pure, so rare that you

Gtr. 2 **Riff A**

Gtr. 3 (dist.) **Riff B**

mp

D5 C5

wit - ness such an earth - ly god - dess.

End Riff B

mf

P.M.

Gtr. 3: w/ Riff B
E5
F♯5
D5
C5
That I've lost my self con - trol, be - yond com - pelled to throw this dol - lar
Gtr. 2
End Riff A
Gtr. 2 tacet
E5
G5
down be - fore your
Gtr. 2
Gtr. 3
fdbk.
mp
* vol. swell
Gtr. 3 tacet
E5
G5
hol - i - est of al - ters.
Chorus
Gtr. 2: w/ Riff A
Gtr. 3: w/ Riff B (2 times)
E5
F♯5
D5
C5
I'd sell my soul, and my self es - teem a dol - lar at a time
E5
F♯5
D5
C5
for one chance, one kiss, one taste of you, my Mag - da - len - a.
Guitar Solo
E5
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 3
8va
Gtr. 2

Gtr. 3: w/ Rhy. Fig. 2
8va
F♯5
G♯5
E5
F♯5
G♯5
Gtr. 3
P.M.
8va
loco
E5
F♯5
G♯5
E5
P.M.
(cont. in notation)
F♯5
G♯5
E5
F♯5
Gtr. 2
1/2
Gtr. 3
Rhy. Fig. 3
P.M.

E5
F#5
B/D#
E5
End Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3
Gtr. 2
F#5
G#5
E5
F#5
B/D#
E5
Bridge
G5
A5
E5
G5
A5
I bear wit - ness to this place, this prayer so
Gtr. 2
fdbk.
(14)
pitch: C#
Gtr. 3
Rhy. Fig. 4

Gtr. 2 tacet
E5
G5
A5
E5
long for - got - ten.
So pure, so rare a to
fdbk.
(14) (14)
pitch: A
End Rhy. Fig. 4
Chorus
G5
A5
E5
F♯5
G♯5
wit - ness such an earth - ly god - dess.
That I'd sell
Gtr. 3
P.M.
E5
F♯5
D♯5
E5
my soul, my self es - teem a dol - lar at a time
Gtr. 2
steady gliss.
steady gliss.
Harm.
Gtr. 3
* Touch strings lightly w/ L.H. beginning at 5th fret
and move towards nut, pruducing natural harmonics.

Gtr. 2 tacet
F♯5
G♯5
E5
for one chance, one kiss, one
Gtr. 3
P.M.
F♯5
D♯5
E5
taste of you, my black ma - don - na.
P.M.
Outro-Chorus
Gtr. 3: w/ Rhy. Fig. 4
G5
A5
E5
G5
A5
Mm, I'd sell my soul and my self es - teem a
E5
G5
A5
E5
dol - lar at a time for one taste, one taste, one
G5
A5
E5
taste of you, my Mag - da len - a.
Gtr. 3

Rose

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C♯–F♯–B–E–G♯–C♯

Intro

Gtr. 1 (acous.) **Moderately** ♩ = 120

* Dadd$^{4}_{9}$

mf

w/ delay

let ring throughout

* Chord symbols reflect overall harmony.

Verse

Dadd$^{4}_{9}$

1. Don't dis - turb the beast, the tem - p're - ment - al
2. Bend a - round the wind, the si - lent - ly

Gtr. 1 **Riff A** **End Riff A**

* Gtr. 2 **Riff A1** **End Riff A1**

f

* Synth arr. for gtr.

Gtrs. 1 & 2: w/ Riffs A & A1

goat, the snail while he's feed - ing on the
blown a - bout. A - gain, I'm tread - ing so

G

rose. Stay froz - en, comp - ri -
soft and light - ly comp - ri -

Gtr. 2 **Riff B**

Harm. Harm. Harm. Harm. w/ bar 1/2

pitch: B B B B C

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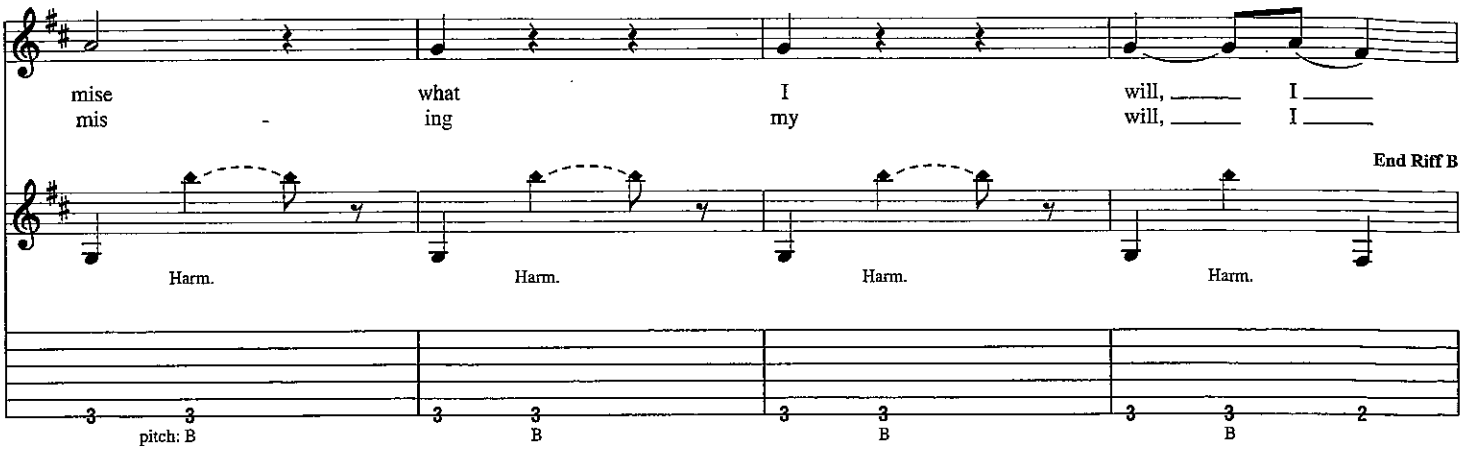
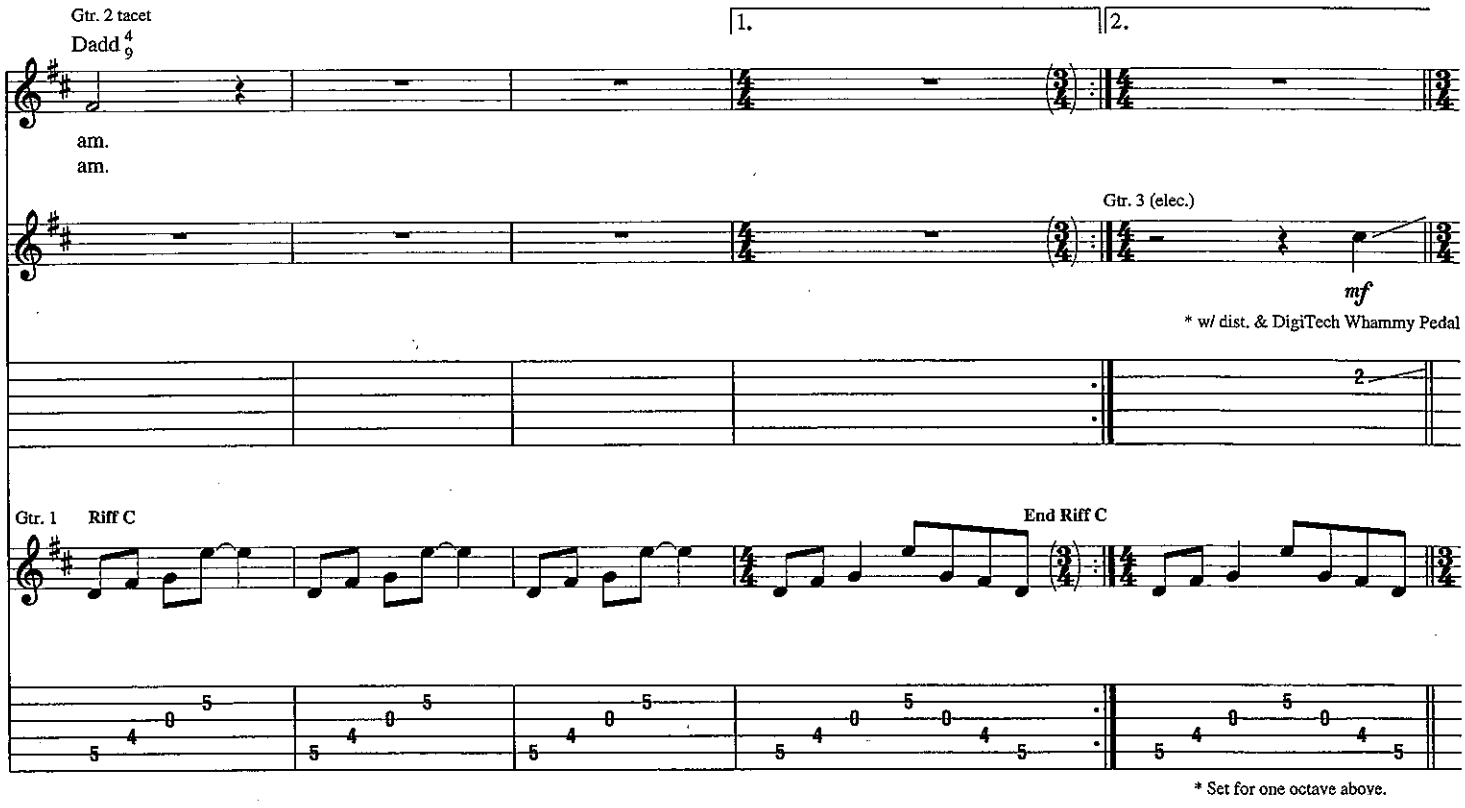

mise
what
I
will, I
mis - ing my will, I
End Riff B
Harm.
Harm.
Harm.
Harm.
pitch: B
B
B
B


Gtr. 2 tacet
Dadd 4/9
1.
2.
am.
am.
Gtr. 3 (elec.)
mf
* w/ dist. & DigiTech Whammy Pedal

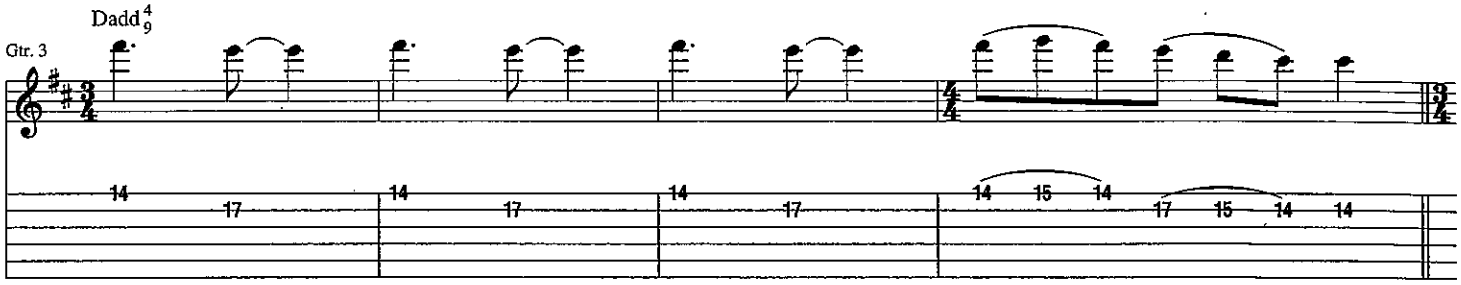
Gtr. 1
Riff C
End Riff C
* Set for one octave above.

Guitar Solo
F♯sus4

Gtr. 1: w/ Riff C

Dadd$^{4}_{9}$

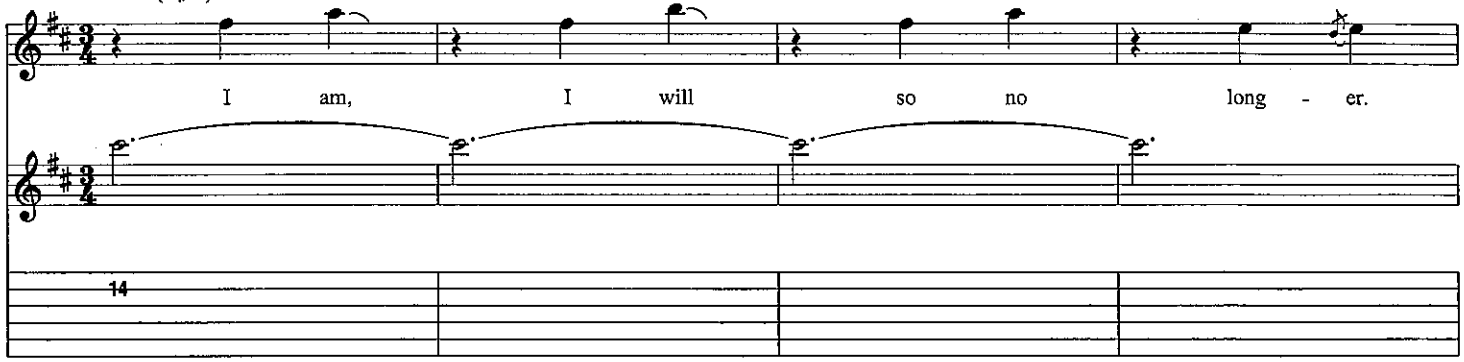
Gtr. 3



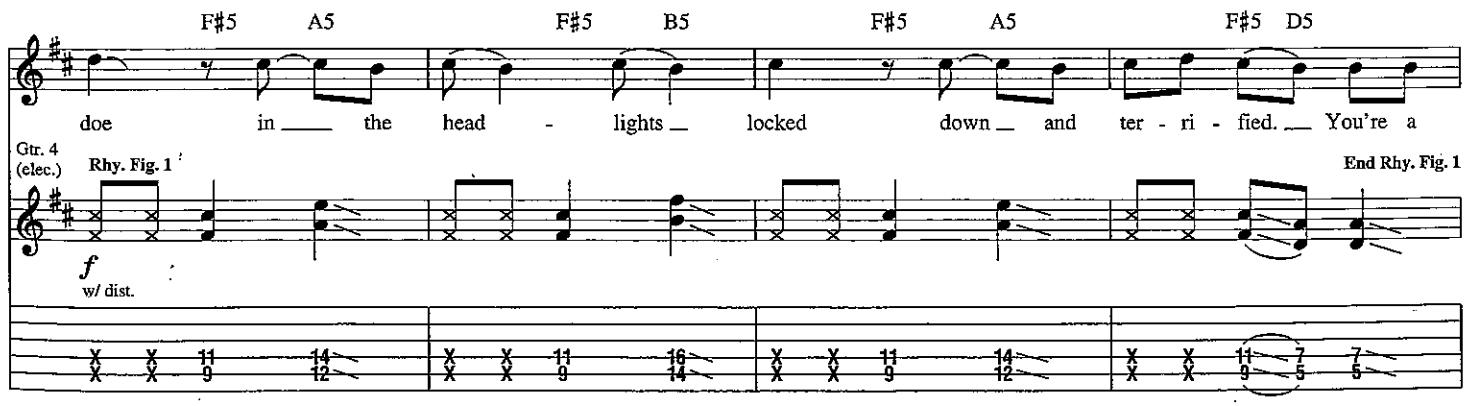
Chorus

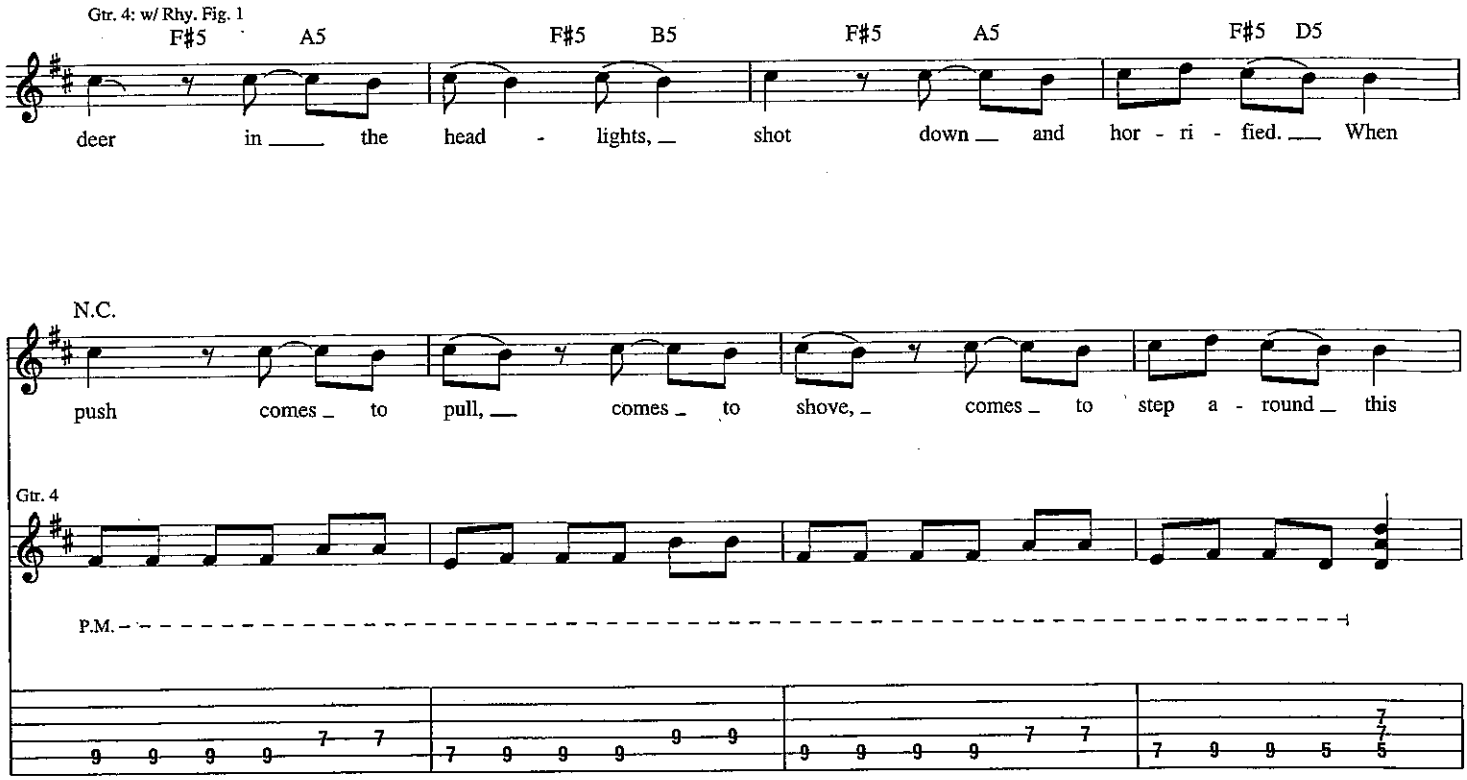
Gtr. 2: w/ Riff A1 (3 times)

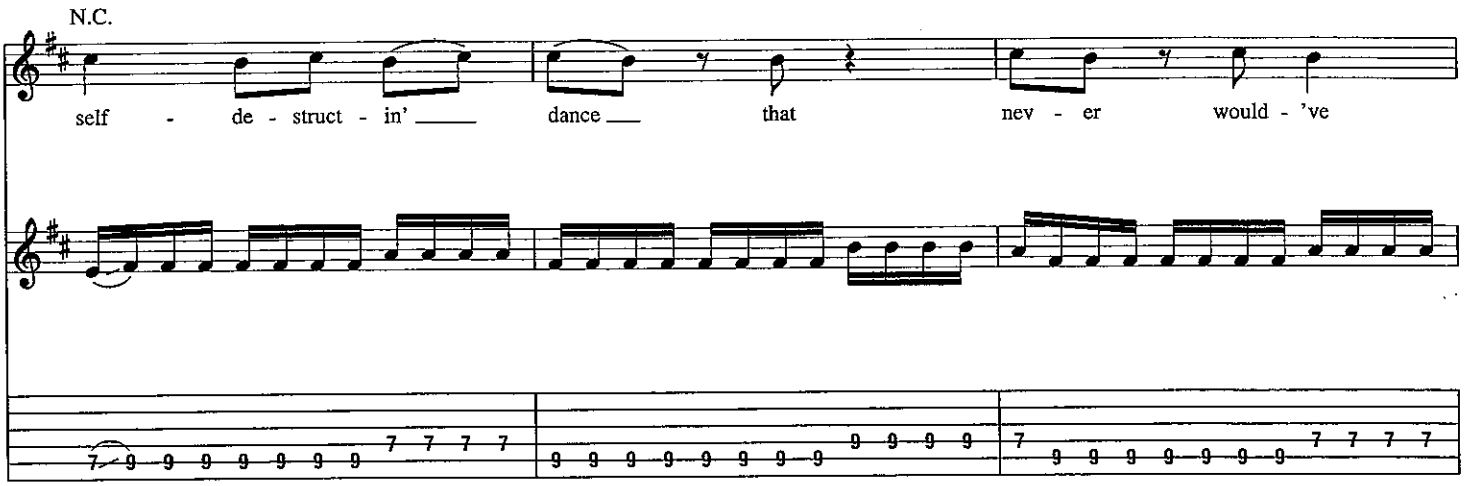
N.C.(F♯m)

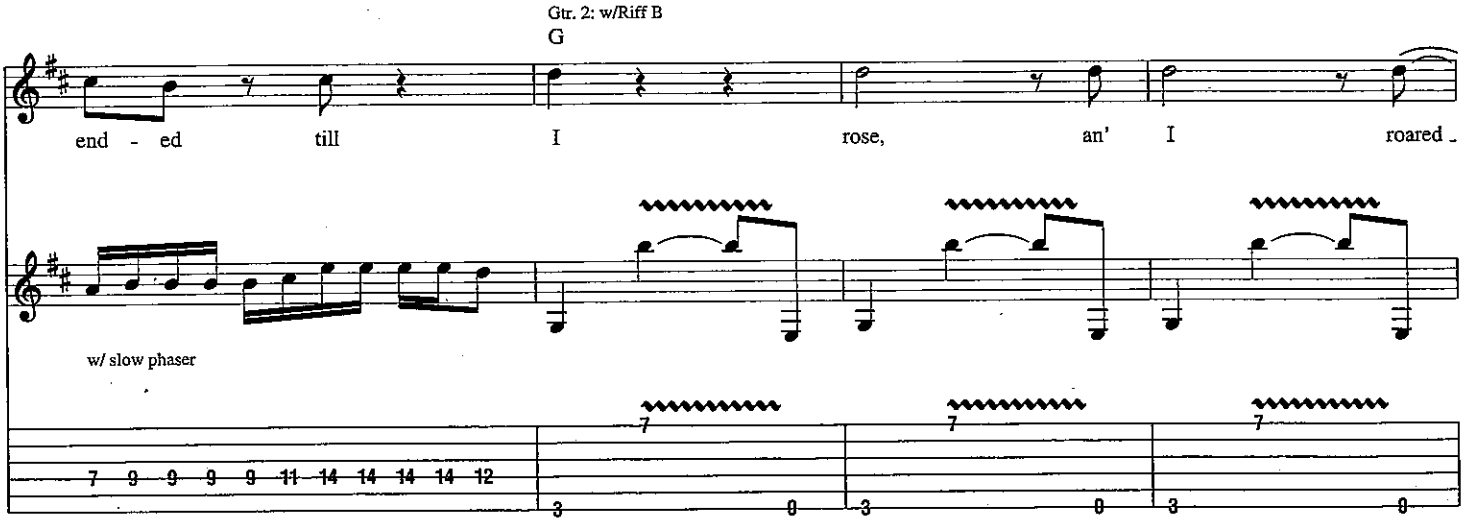


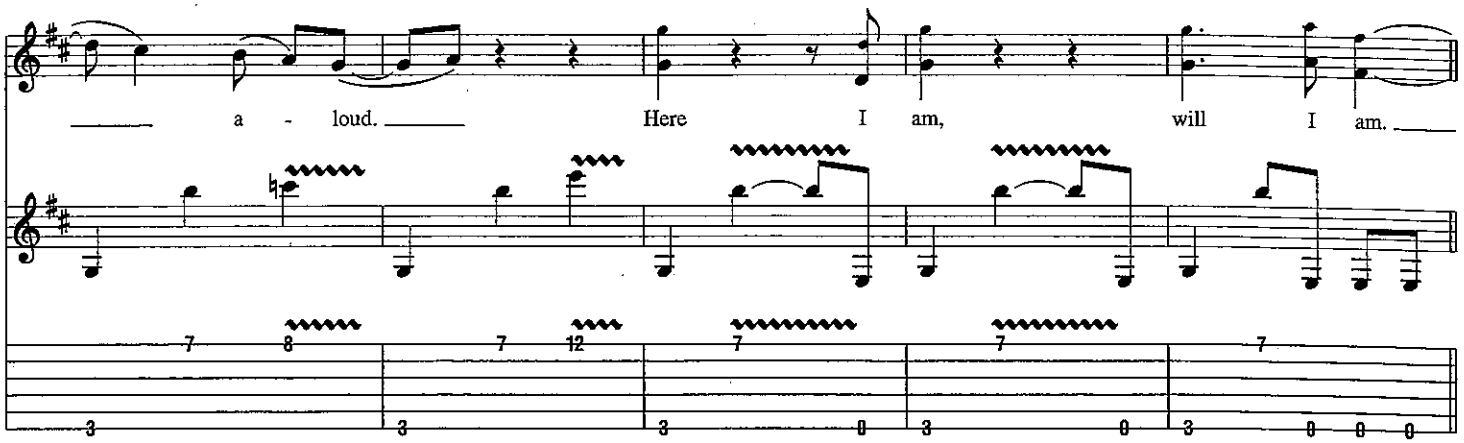
Gtr. 3 tacet




Gtr. 4: w/ Rhy. Fig. 1
F♯5 A5 F♯5 B5 F♯5 A5 F♯5 D5
deer in the head - lights, shot down and hor - ri - fied. When
N.C.
push comes to pull, comes to shove, comes to step a - round this
Gtr. 4
P.M.

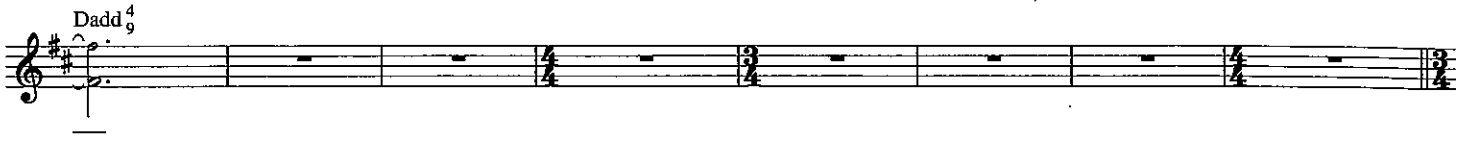

N.C.
self - de - struct - in' dance that nev - er would - 've


Gtr. 2: w/Riff B
G
end - ed till I rose, an' I roared
w/ slow phaser



Interlude

Gtr. 1: w/ Riff C (2 times)
Gtr. 4 tacet



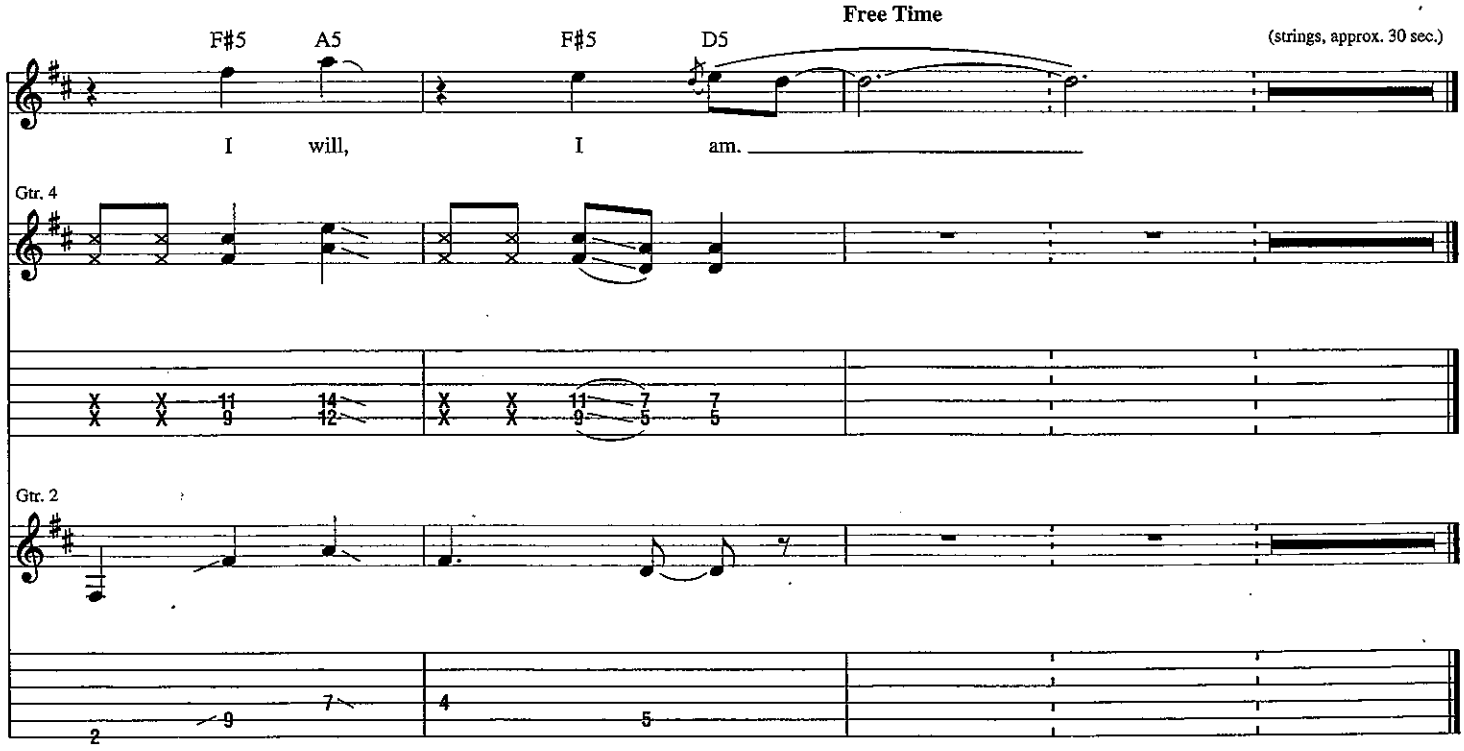
Chorus

Gtrs. 2 & 4: w/ Riff A1 & Rhy. Fig. 1 (3 1/2 times)

N.C. F♯5 A5 F♯5 B5 F♯5 A5 F♯5 D5
I am, I will so no long - er.
F♯5 A5 F♯5 B5 F♯5 A5 F♯5 D5 F♯5 A5
Will I lay down, play dead, play this kneel down,
F♯5 B5 F♯5 A5 F♯5 D5 F♯5 A5 F♯5 B5
gun shy, mar - tyr, pit - i - ful. I rose, I will,

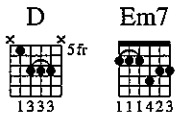
Free Time

(strings, approx. 30 sec.)



Judith

Words and Music by Maynard James Keenan and Billy Howerdel

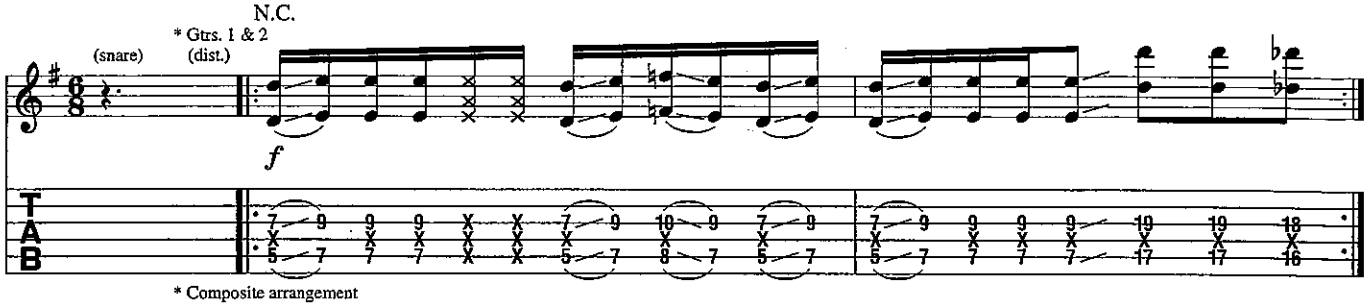


Drop D tuning, tune down 1 1/2 steps:
(low to high) B–F♯–B–E–G♯–C♯

Intro

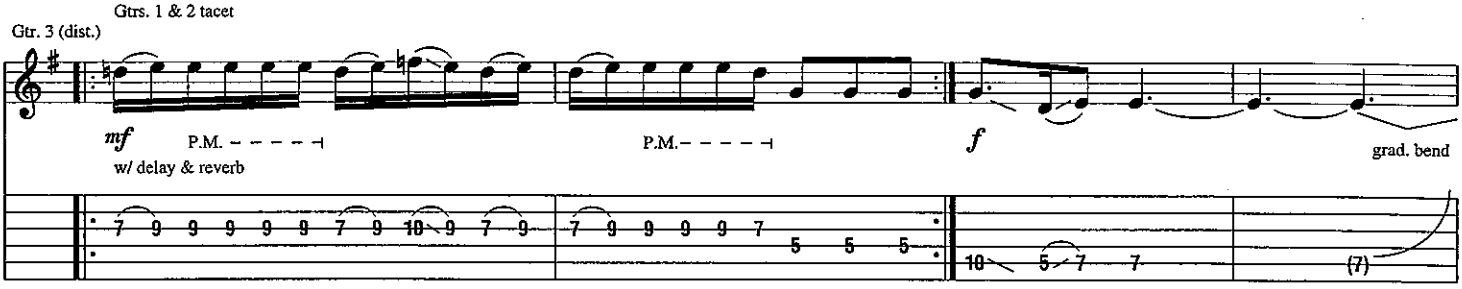
Moderately fast Rock ♩. = 55

N.C.

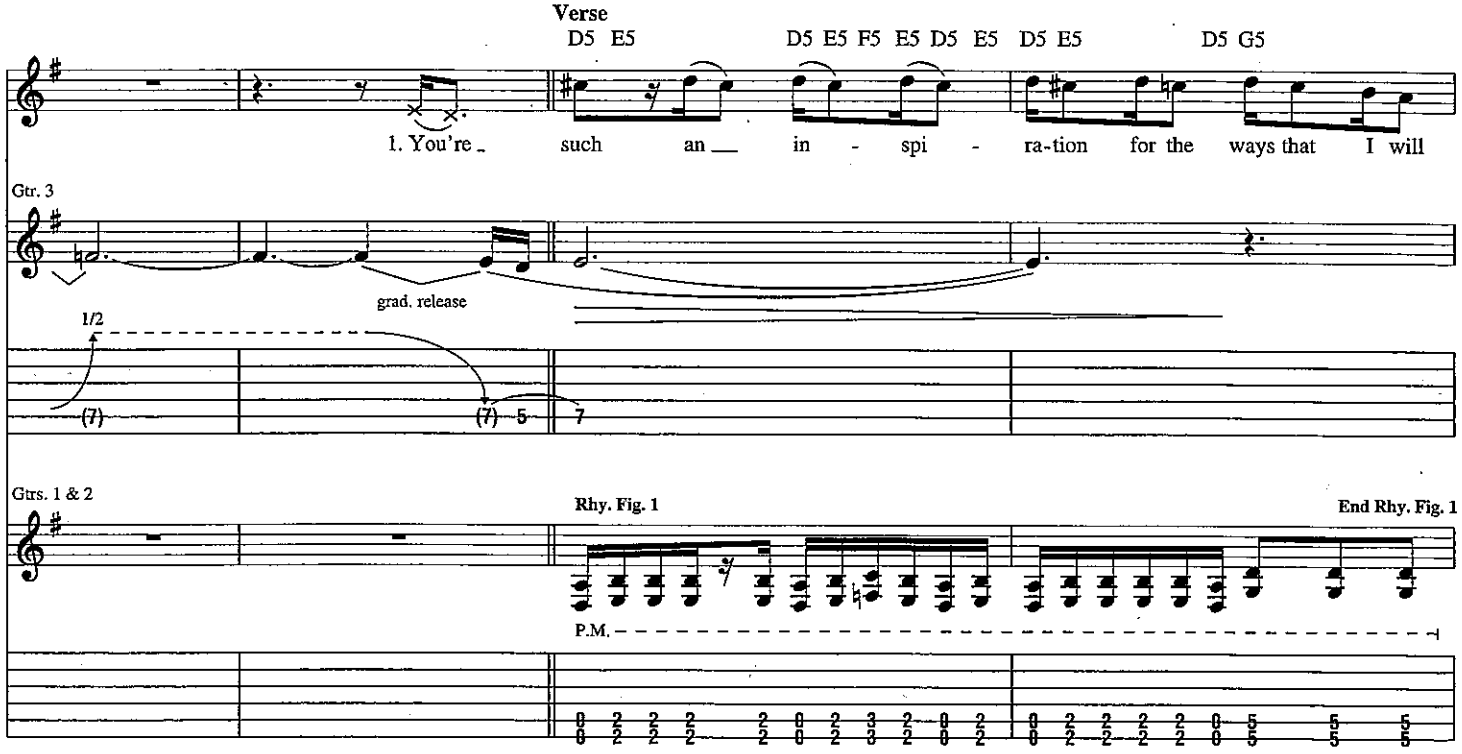


* Composite arrangement

Gtrs. 1 & 2 tacet



Verse



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 w/ random fdbk., next 6 meas.

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D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5
Oh, so man - y ways for me to show you how your
D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5
saint has a - ban - doned you. Fuck your god
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)
D5 E5 D5 E5 F5 E5 D5E5 D5 E5 D5 G5 A5 D5 E5 D5 E5 F5 E5 D5 E5
You're a - lone in your Christ, he did this. Took all you
D5 E5 D5 G5 A5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5
had and left you this way. Still you pray, nev - er stray, nev - er taste of the
D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5
fruit. nev - er thought to ques - tion why. It's
Gtrs. 1 & 2
P.M.
1 1/2
Chorus
Gtr. 3 tacet, 2nd time
* D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5
not like you killed some - one.
Not like you killed some - one.
It's
It's
Riff A
End Riff A
w/ reverb
1/2
1/2

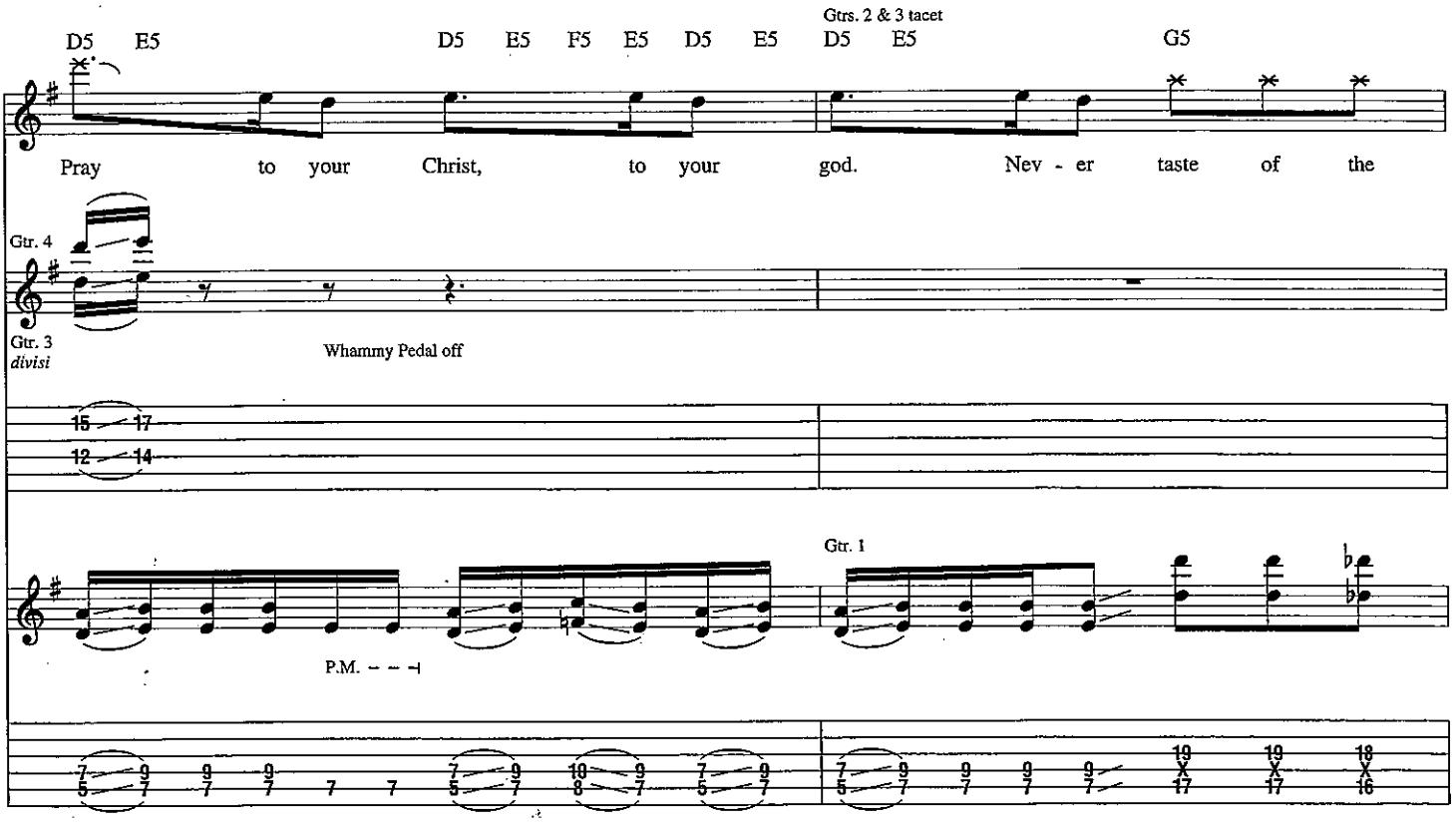
Gtrs. 1 & 2: w/ Riff A (2 times)
D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5
not like you drove a hate - ful spear in - to his side.
not like you drove a spite - ful spear in - to his side.
D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5
Praise the one who left you bro - ken down and par - a - lyzed.
Talk to Je - sus Christ as if he knows the rea - sons why.
He
D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5G5 C5
did it all for you, oh.
Gtr. 3
w/ slide
Gtrs. 1 & 2
A5 C5
1/2

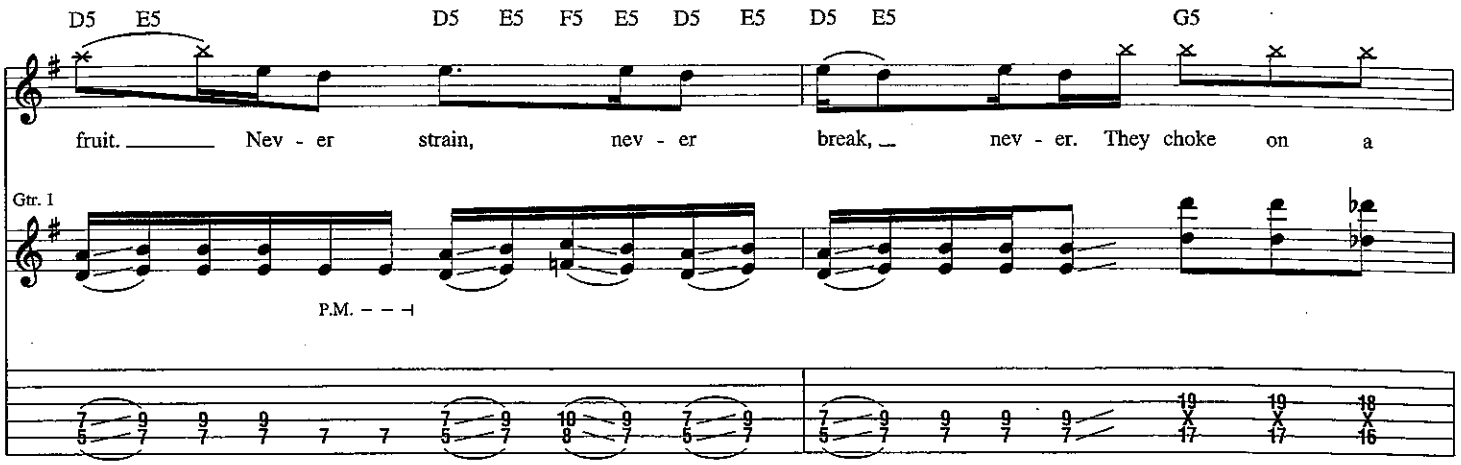
To Coda
A5
C5
G5
Did it all for
1/2
Interlude
E
E5
you,
oh.
Gtr. 3
Gtr. 1
Gtr. 2
P.M.
P.M.
P.M.
P.M.

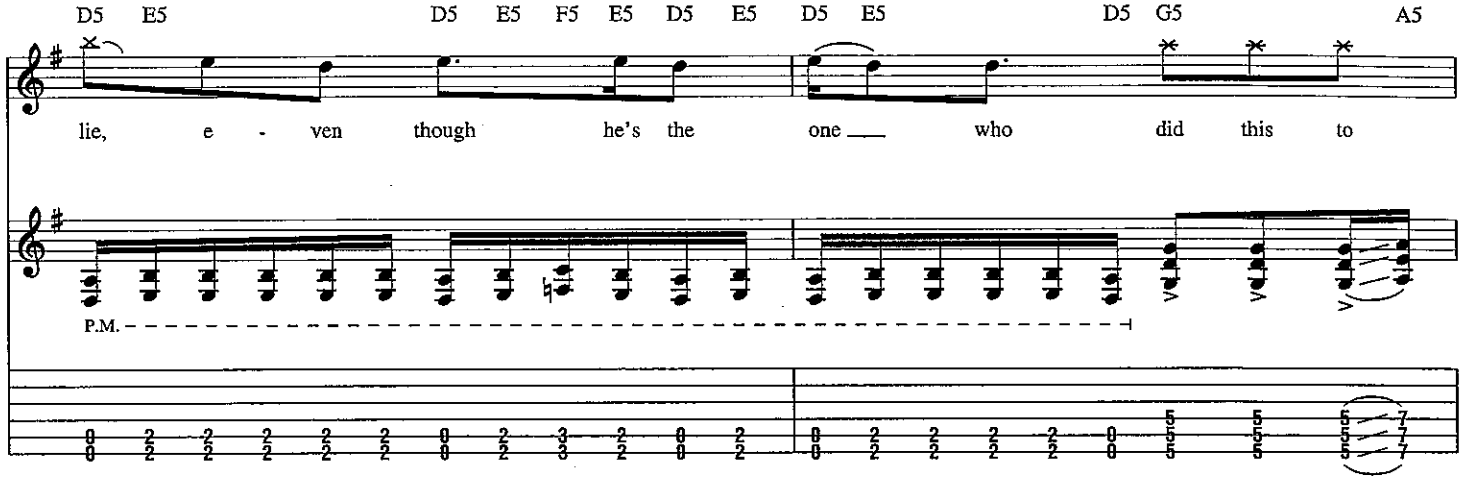
1/2
1/2
1/2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
D
Gtr. 4
mf
w/ DigiTech Whammy pedal
Gtr. 3
slow & steady gliss.
Gtr. 1
1/2
1/2
Gtr. 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
grad. decresc.
(cont. in slash)

(D)
Gtr. 2
(cont. in notation)
Verse
E5
2. Oh, so man - y ways for me to show you how your
Gtr. 4
Gtr. 3
Gtrs. 1 & 2
P.M.
P.M.

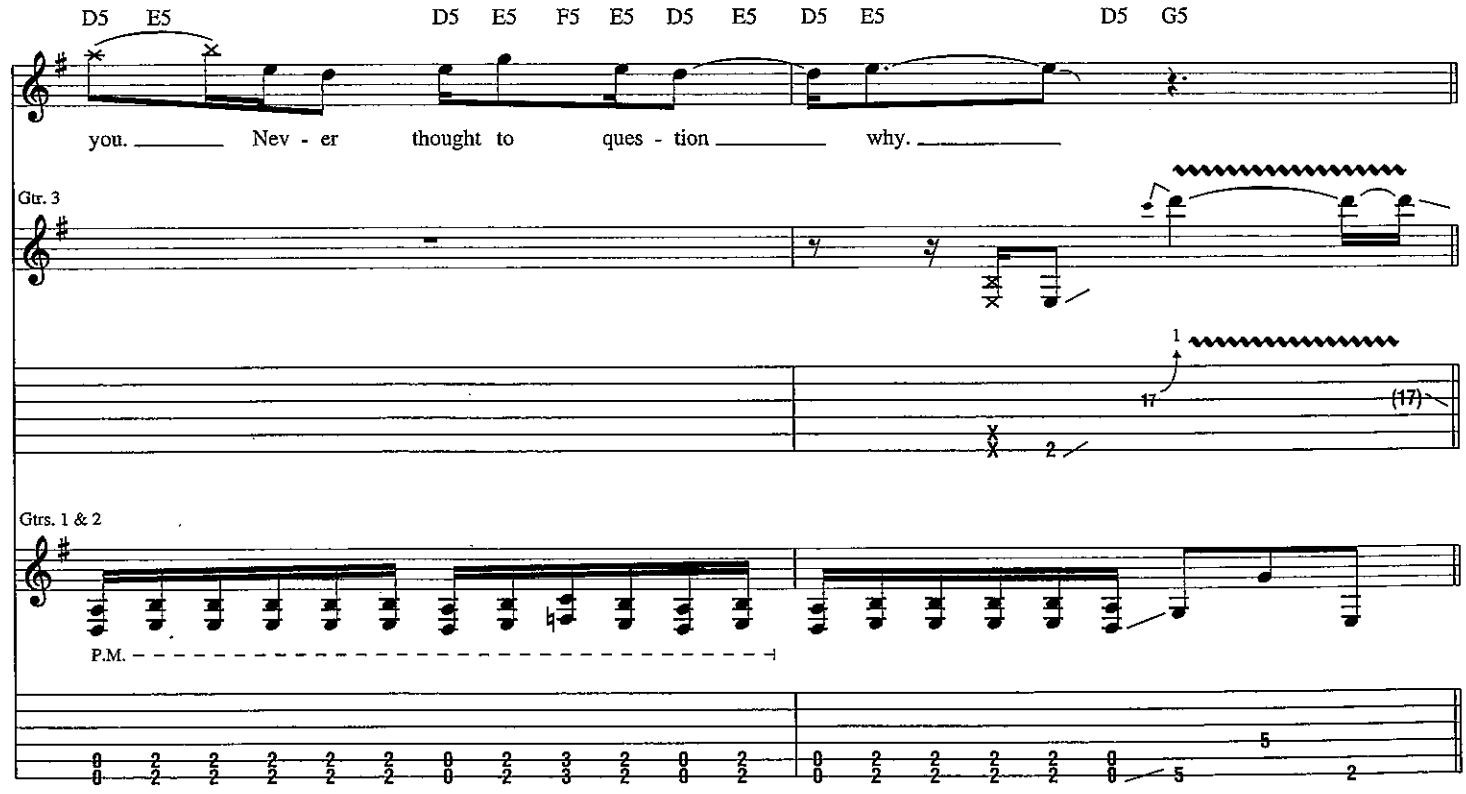
D5
E5
A5
B5
dog - ma has a - ban - doned you.
steady gliss.
P.M.
P.M.
P.M.


Gtrs. 2 & 3 tacet
D5
E5
D5
E5
F5
E5
D5
E5
D5
E5
G5
Pray to your Christ, to your god. Nev - er taste of the
Gtr. 4
Gtr. 3
divisi
Whammy Pedal off
Gtr. 1
P.M.


D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 G5
fruit. Nev - er strain, nev - er break, nev - er. They choke on a
Gtr. 1
P.M.


D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5
lie, e - ven though he's the one who did this to
P.M.

D.S. al Coda

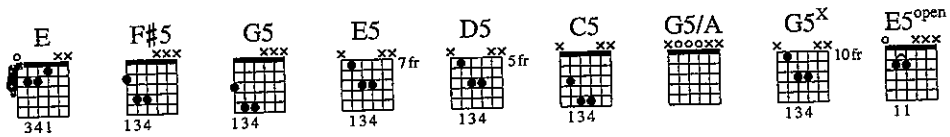

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5
you. Nev - er thought to ques - tion why.
Gtr. 3
Gtrs. 1 & 2
P.M.

Coda
E
C5
you,
oh.
A5
C5
A5
1/2
1/2
C5
G5
E
Did it all for you,
steady gliss.
*
* Hypothetical fret location

C5
A5
C5
(Ah.)
w/ slide
A5
C5
G5
oh.
steady gliss.
steady gliss.
Outro
E
1., 2., 3.
4.
Em7
Gtr. 3
w/ o slide
w/ slide
* w/ random fdbk.

Orestes

Words and Music by Maynard James Keenan and Billy Howerdel

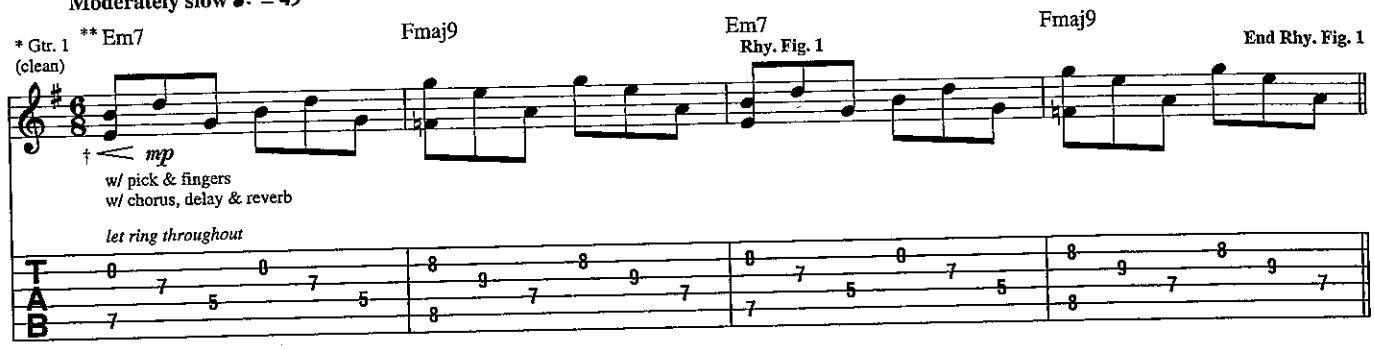


Gtrs. 1 & 3: Tune down 1 1/2 steps:
(low to high) C♯–F♯–B♯–E♯–G♯–C♯

Gtr. 2: (baritone gtr.): B standard tuning, down 1 1/2 steps:
(low to high) G♯♩–C♯♩–F♯♩–B♯♩–D♯♩–G♯♩

Intro

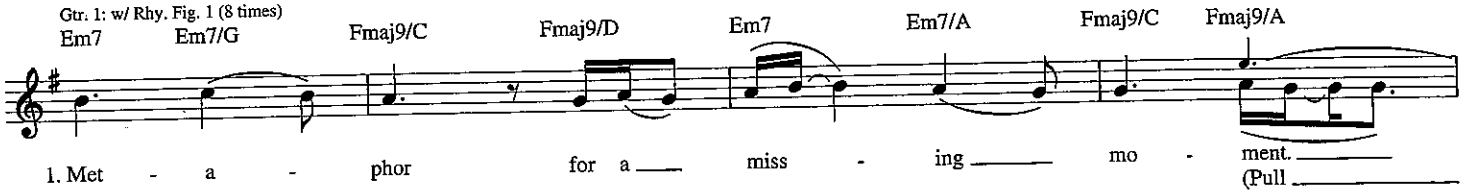
Moderately slow ♩. = 49

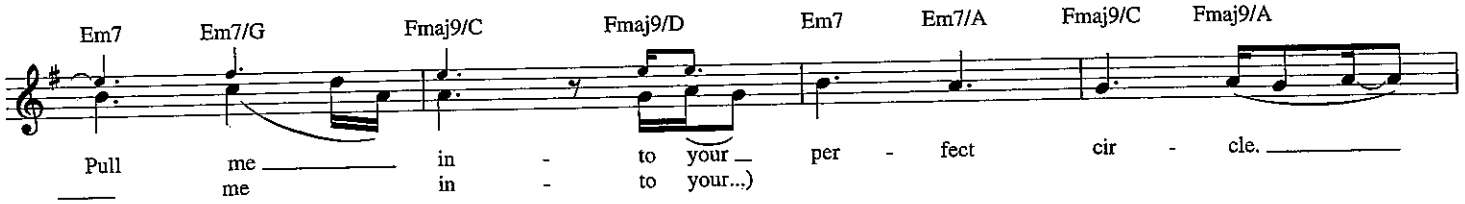


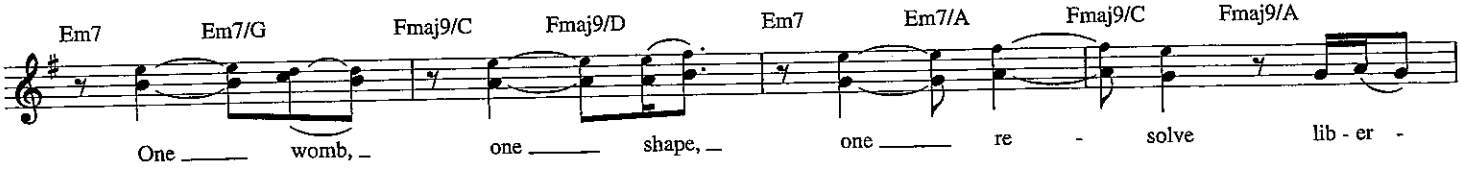
* Two gtrs. arr. for one.
** Chord symbols reflect overall harmony.
† vol. swell

Verse

Gtr. 1: w/ Rhy. Fig. 1 (8 times)







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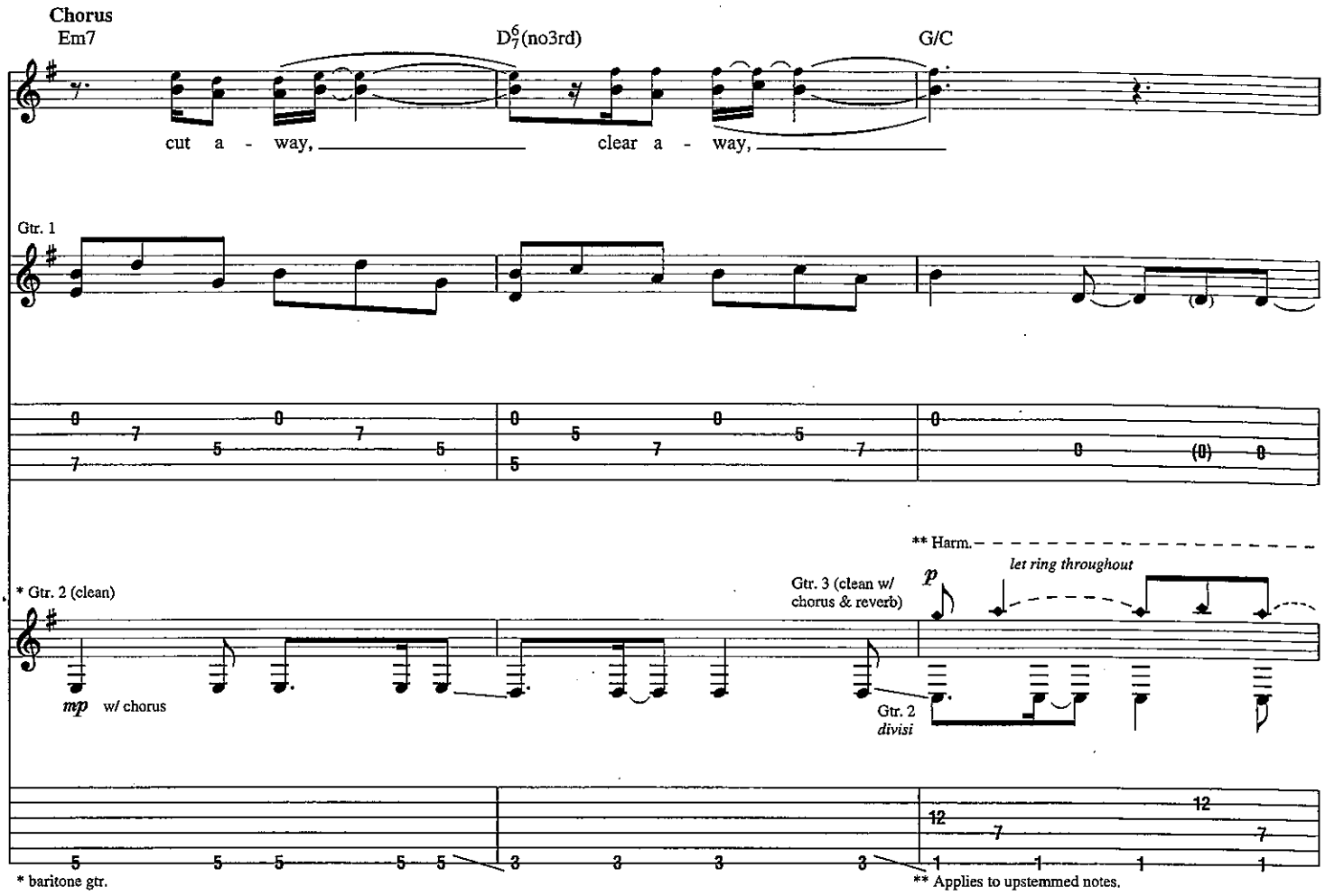
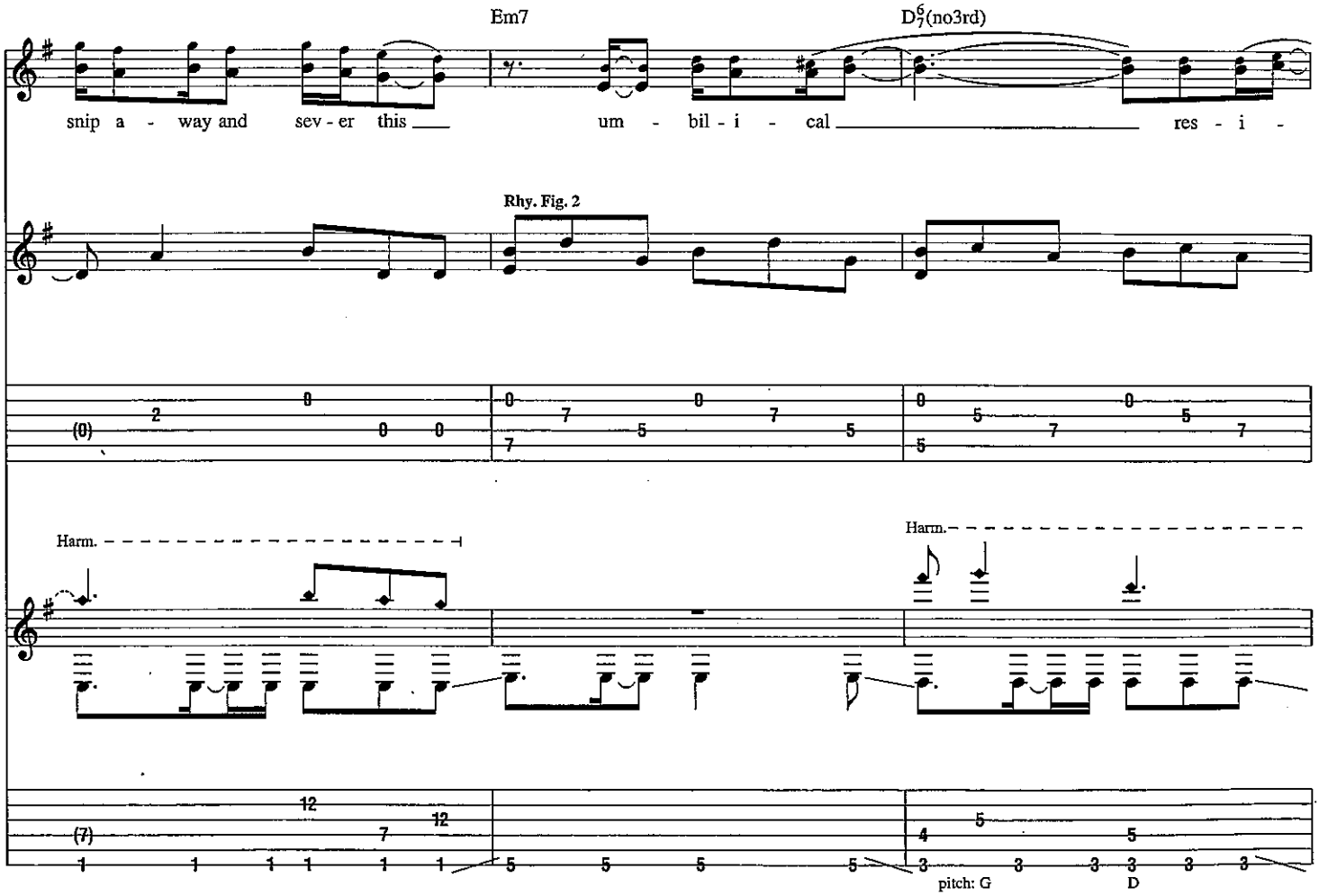
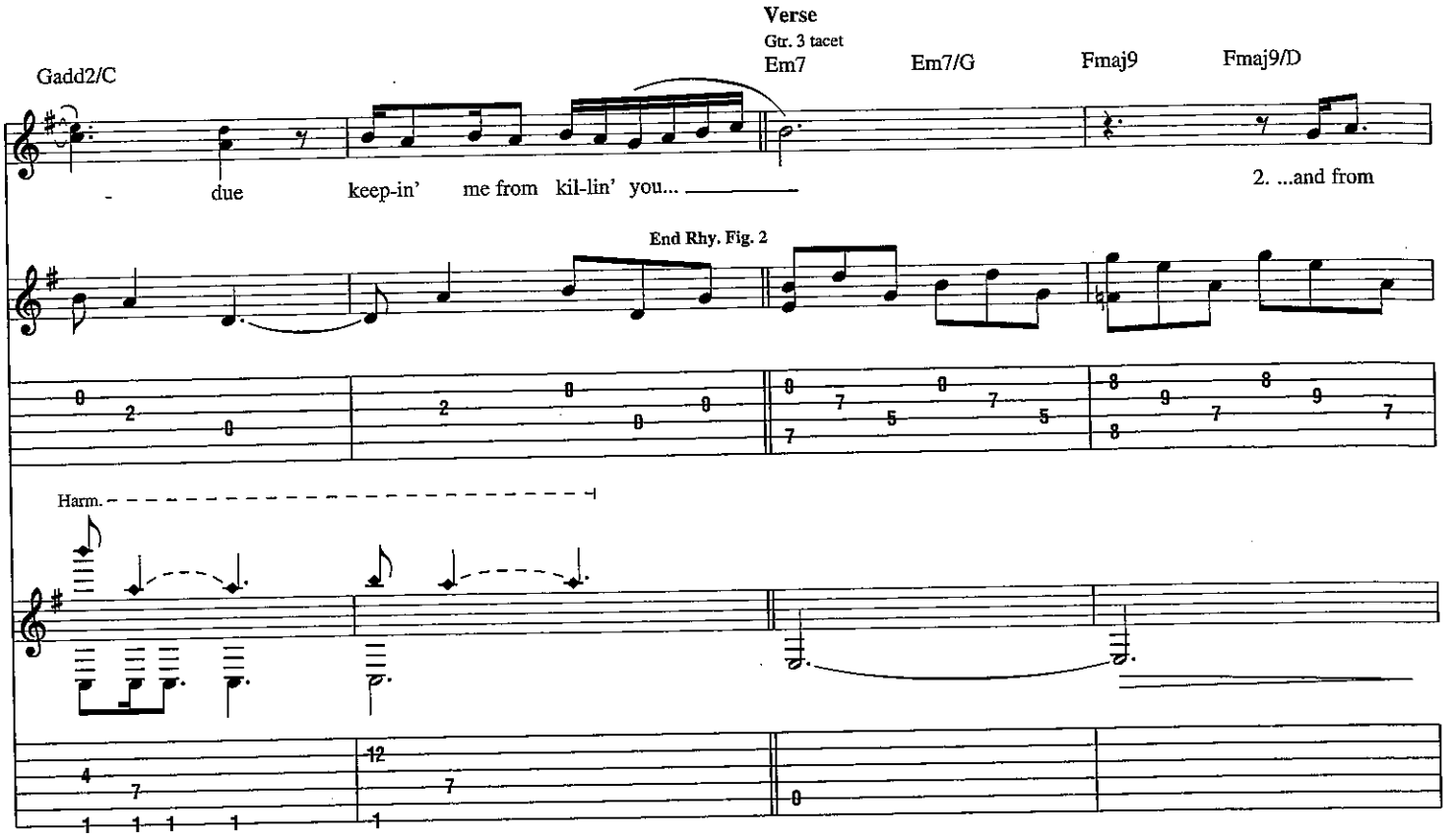
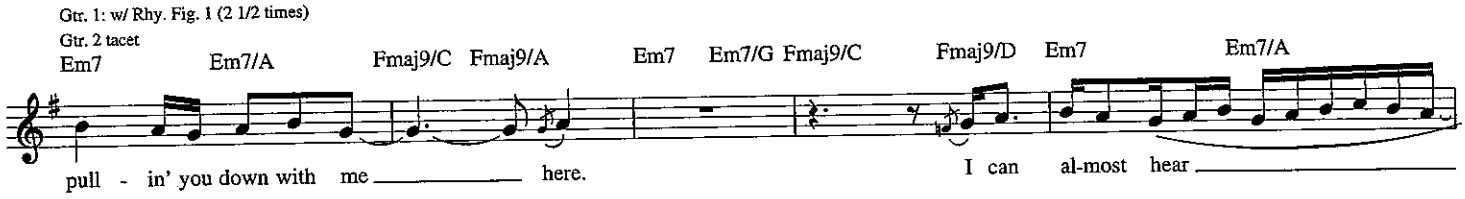
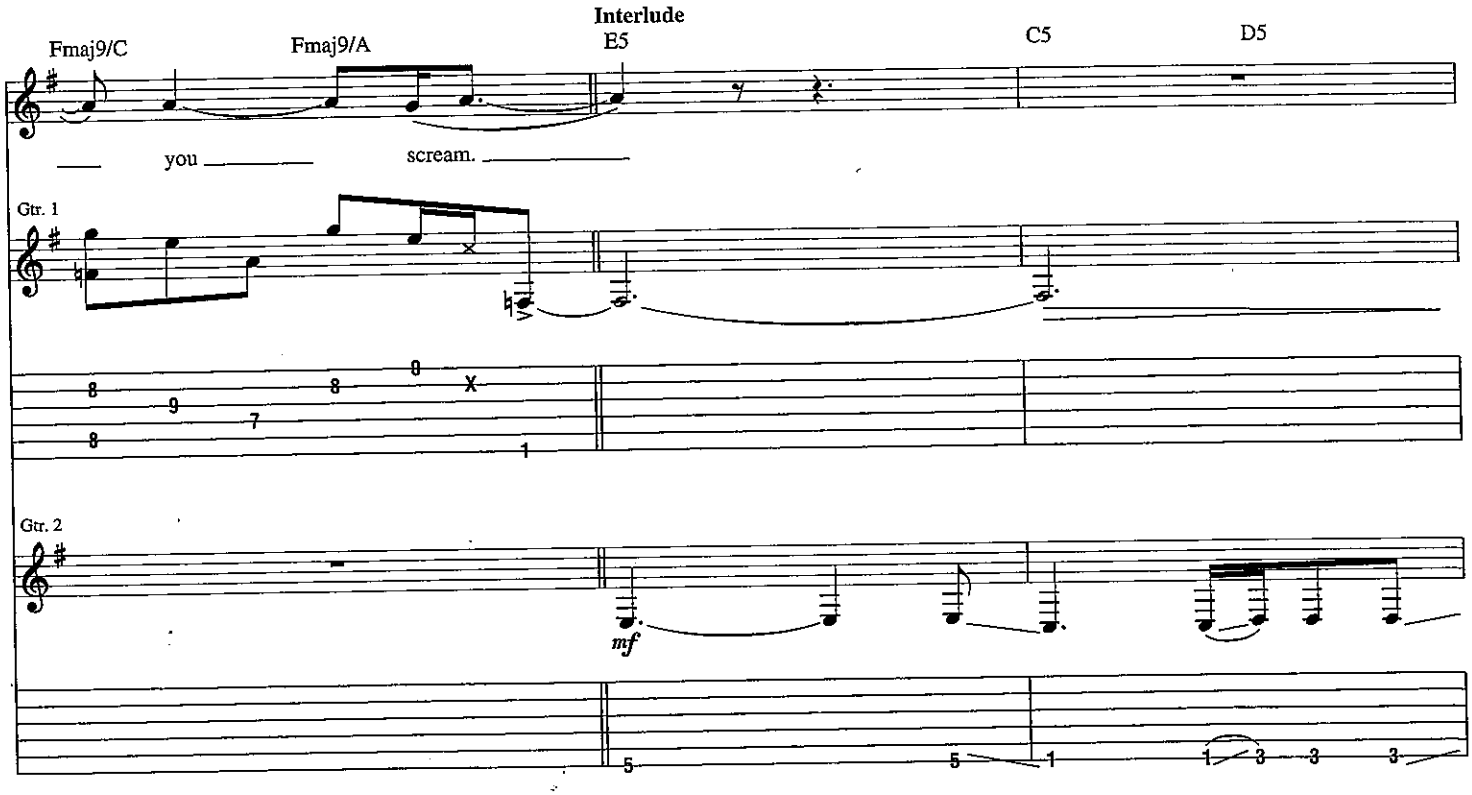

Chorus
Em7
D6/7(no3rd)
G/C
cut a - way,
clear a - way,
Gtr. 1
* Gtr. 2 (clean)
mp w/ chorus
Gtr. 3 (clean w/ chorus & reverb)
** Harm.
let ring throughout
p
Gtr. 2
divisi
* baritone gtr.
** Applies to upstemmed notes.

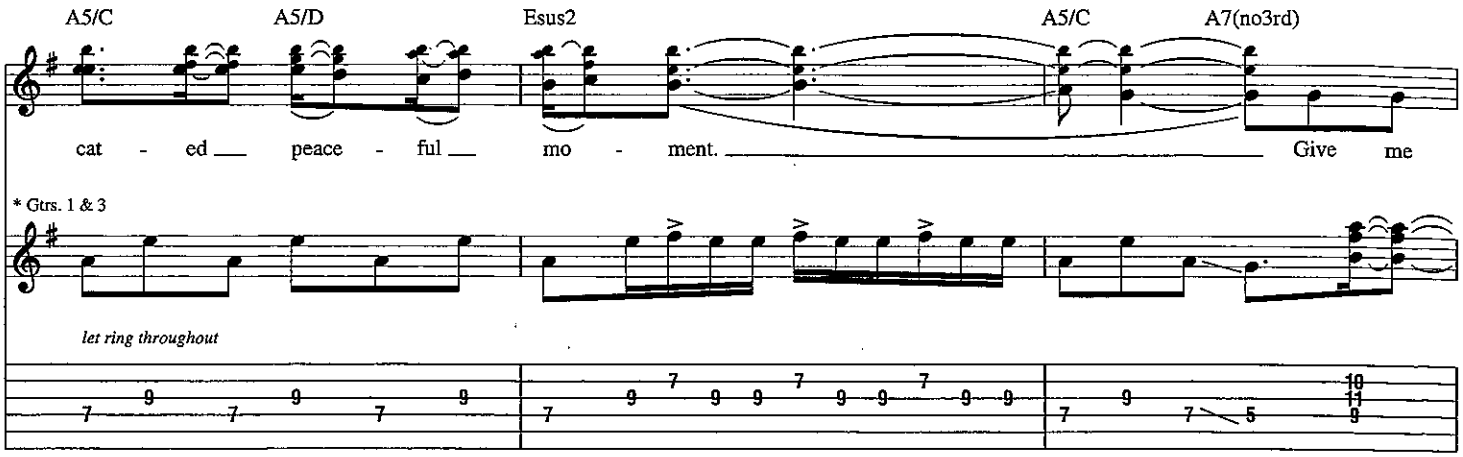

Em7
D6/7(no3rd)
snip a - way and sev - er this
um - bil - i - cal
res - i -
Rhy. Fig. 2
Harm.
Harm.
pitch: G
D


Verse
Gtr. 3 tacet
Gadd2/C
Em7
Em7/G
Fmaj9
Fmaj9/D
- due keep-in' me from kil-lin' you...
2. ...and from
End Rhy. Fig. 2
Harm.

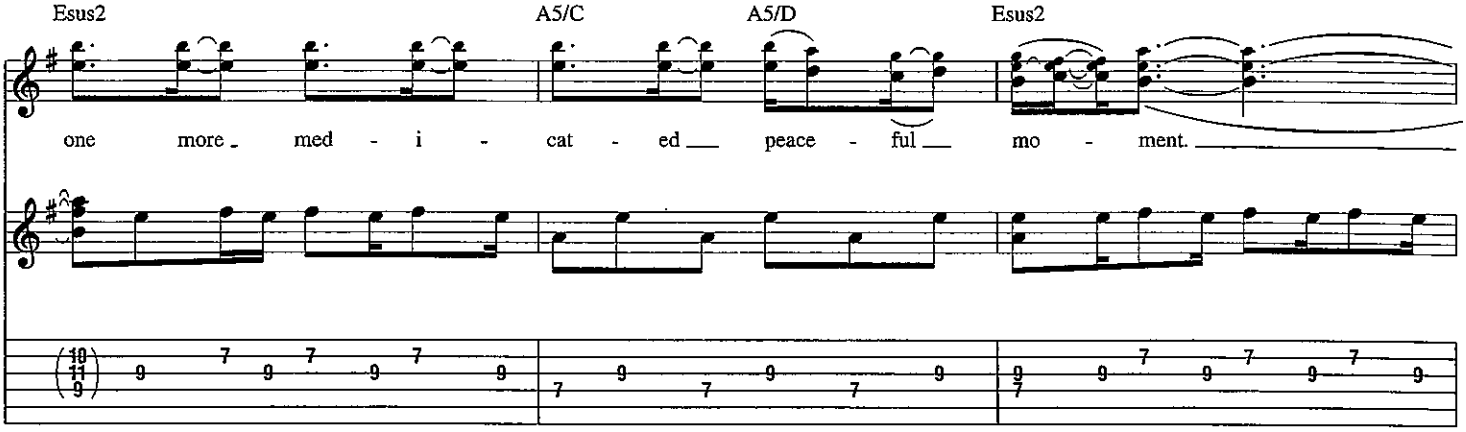

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)
Gtr. 2 tacet
Em7
Em7/A
Fmaj9/C
Fmaj9/A
Em7
Em7/G
Fmaj9/C
Fmaj9/D
Em7
Em7/A
pull - in' you down with me here.
I can al-most hear


Interlude
Fmaj9/C
Fmaj9/A
E5
C5
D5
you scream.
Gtr. 1
Gtr. 2
mf

Gtr. 1 tacet
E5
C5
Dsus2
Gtr. 3
mf w/ dist.
Gtr. 2
Bridge
Gtr. 2 tacet
Em7
Fmaj9
E11
Uh, one more _ med - i -
Gtr. 3
f
let ring
Gtr. 1
mf
f w/ pick & slight dist.
Gtr. 2

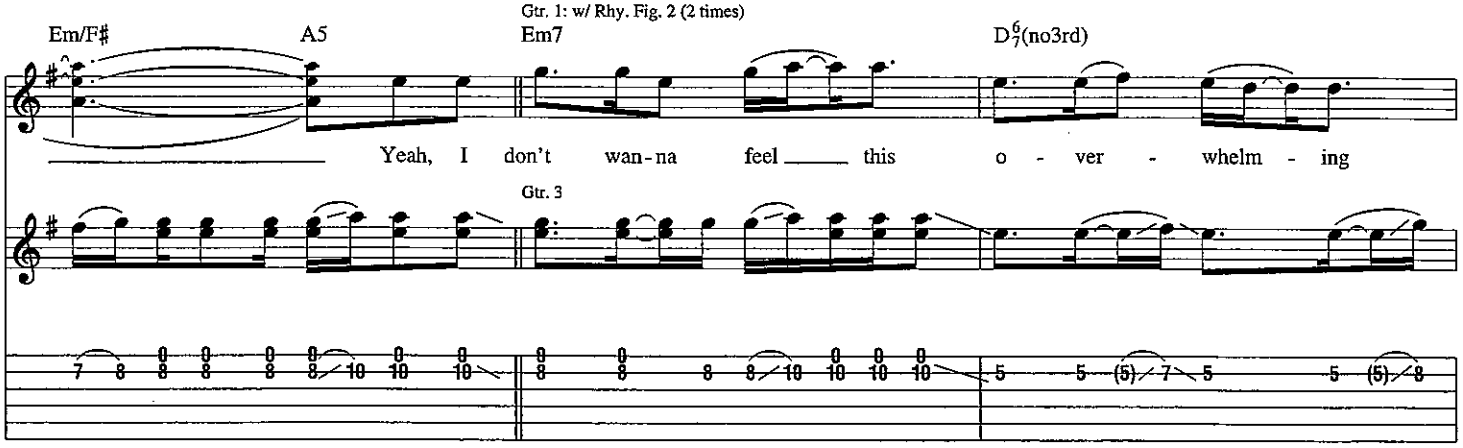


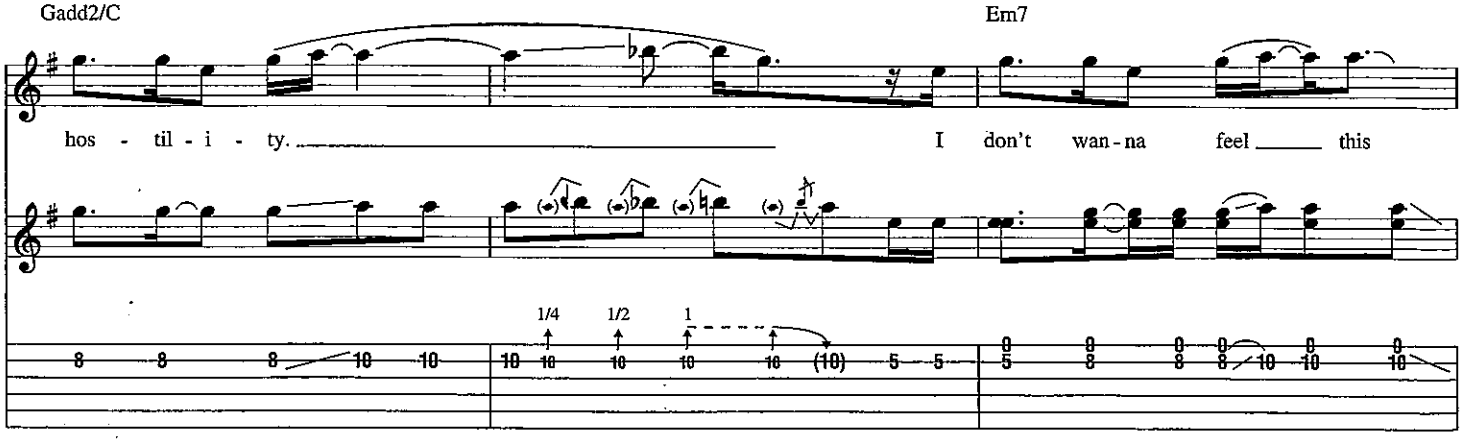
* Composite arrangement

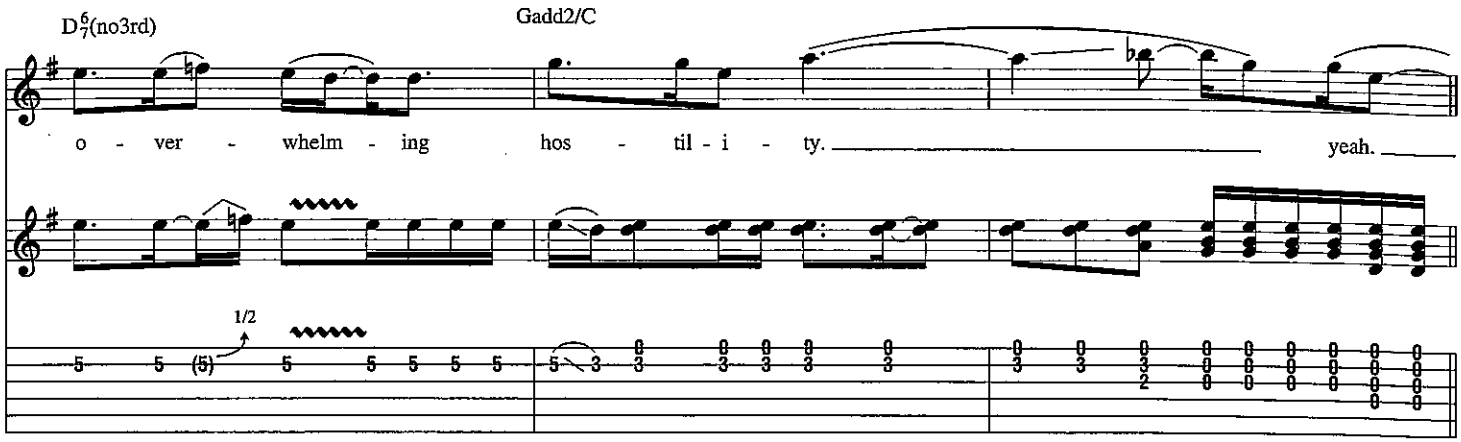


Chorus

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

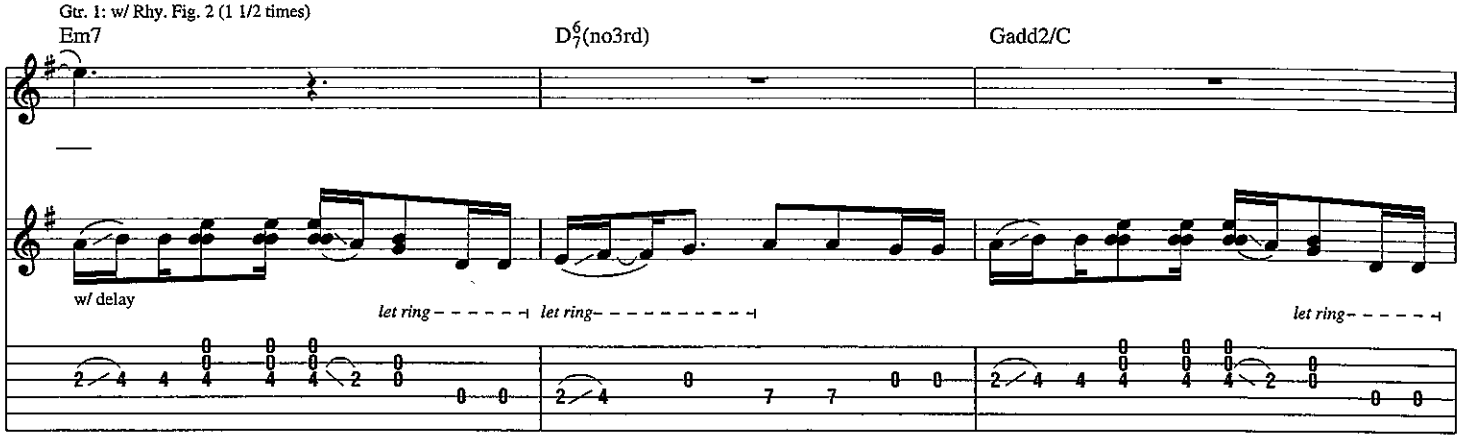


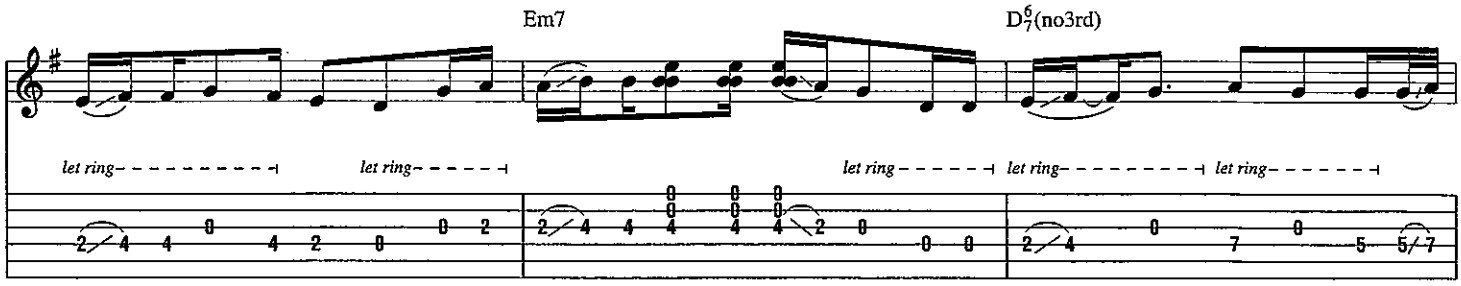


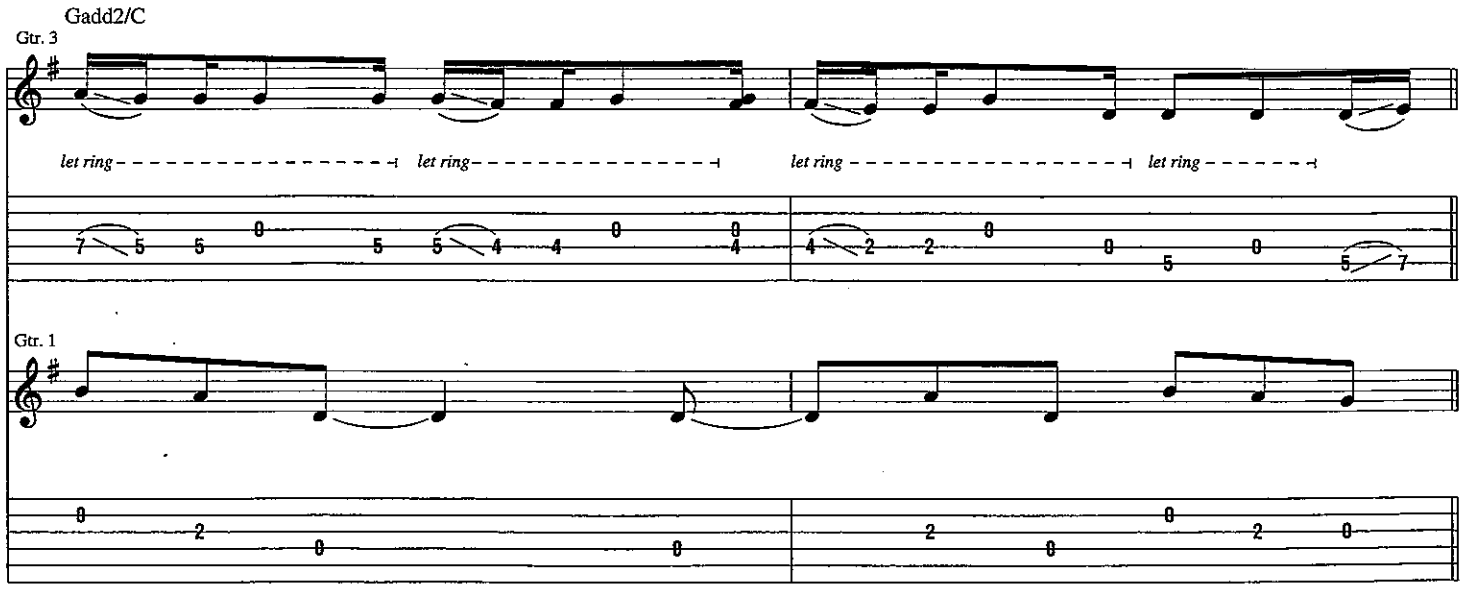


Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)



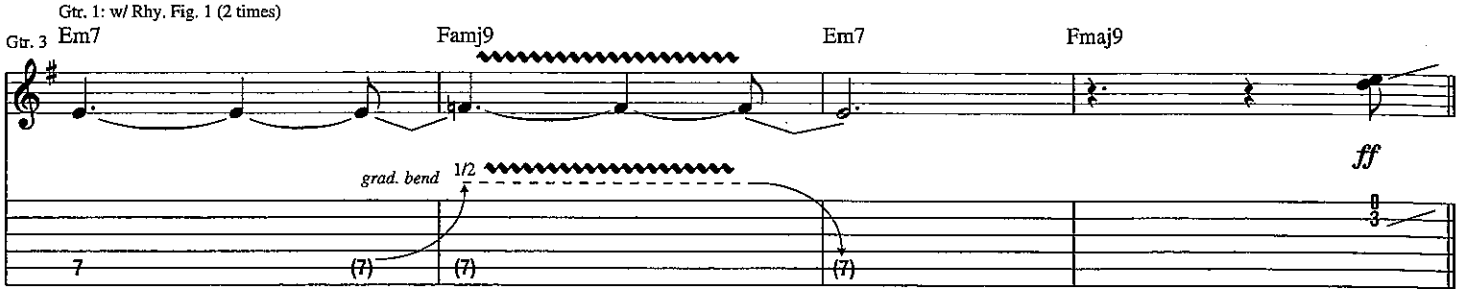




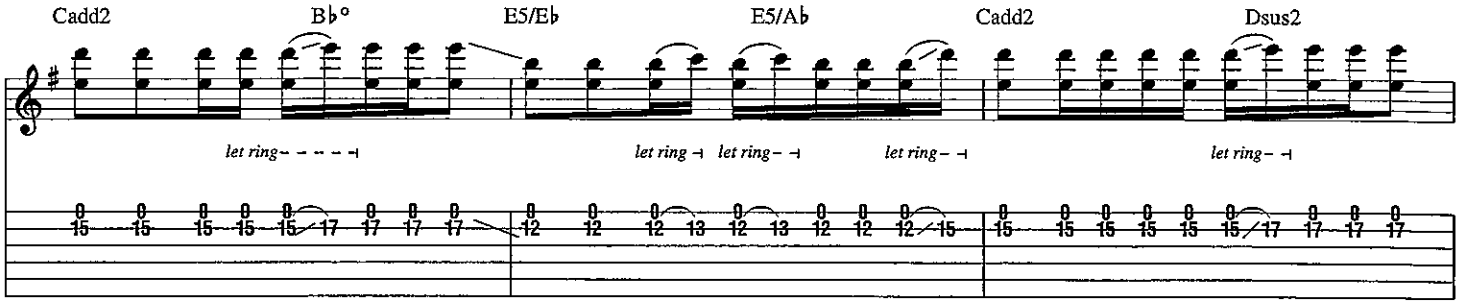
Interlude

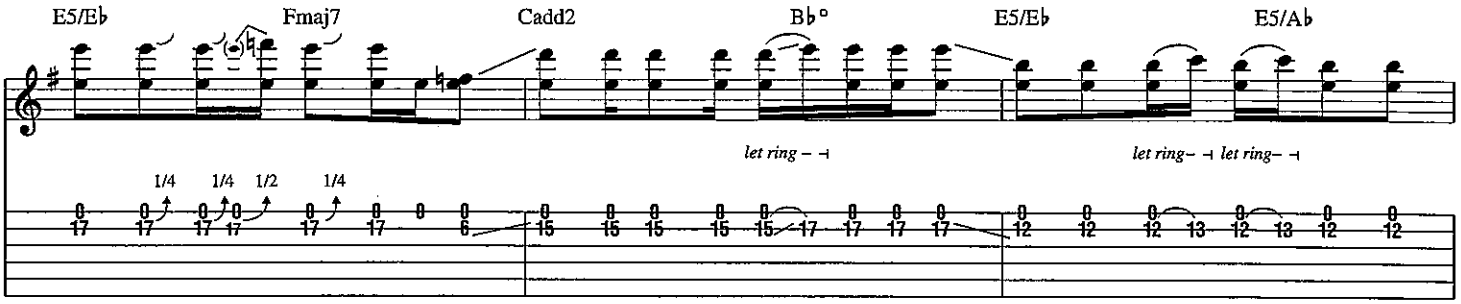
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

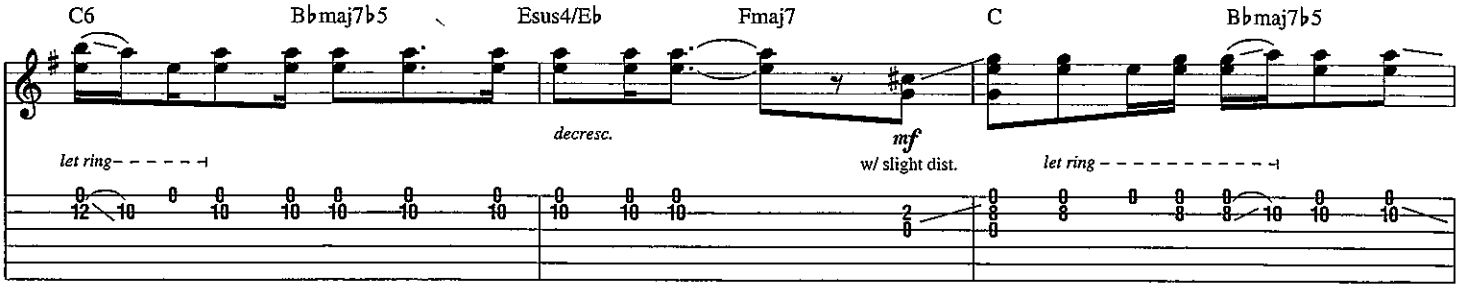
Gtr. 3

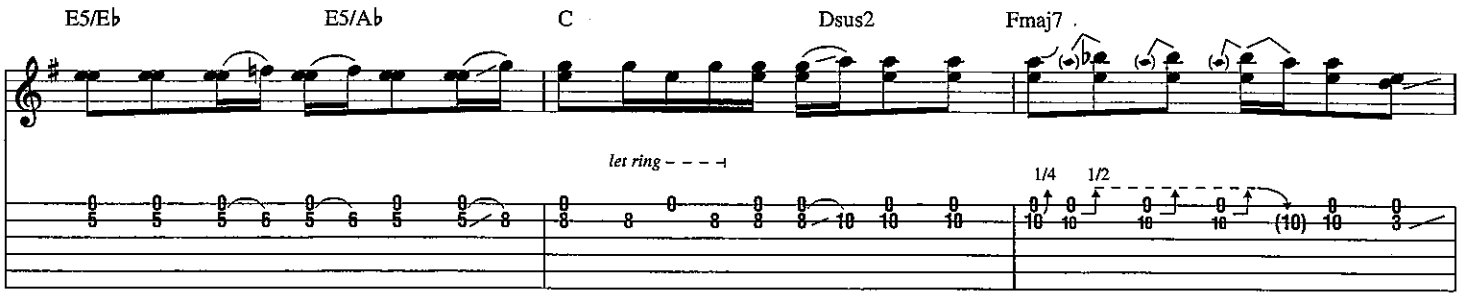


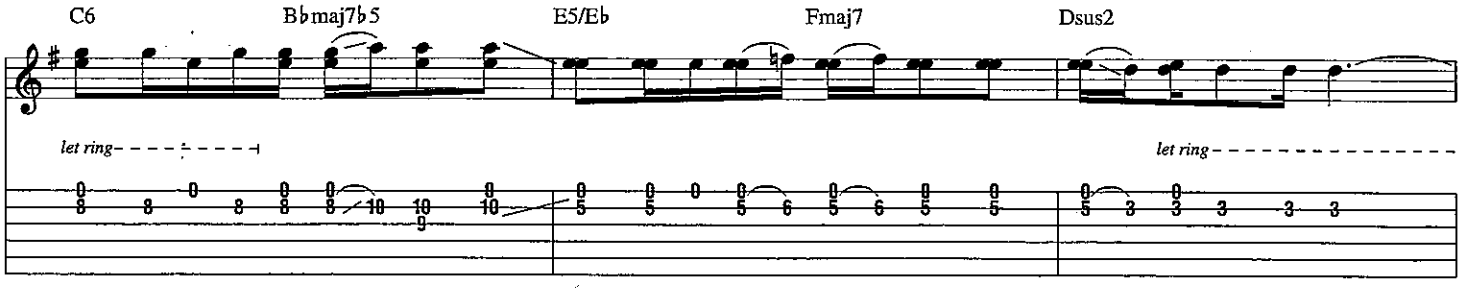
Guitar Solo

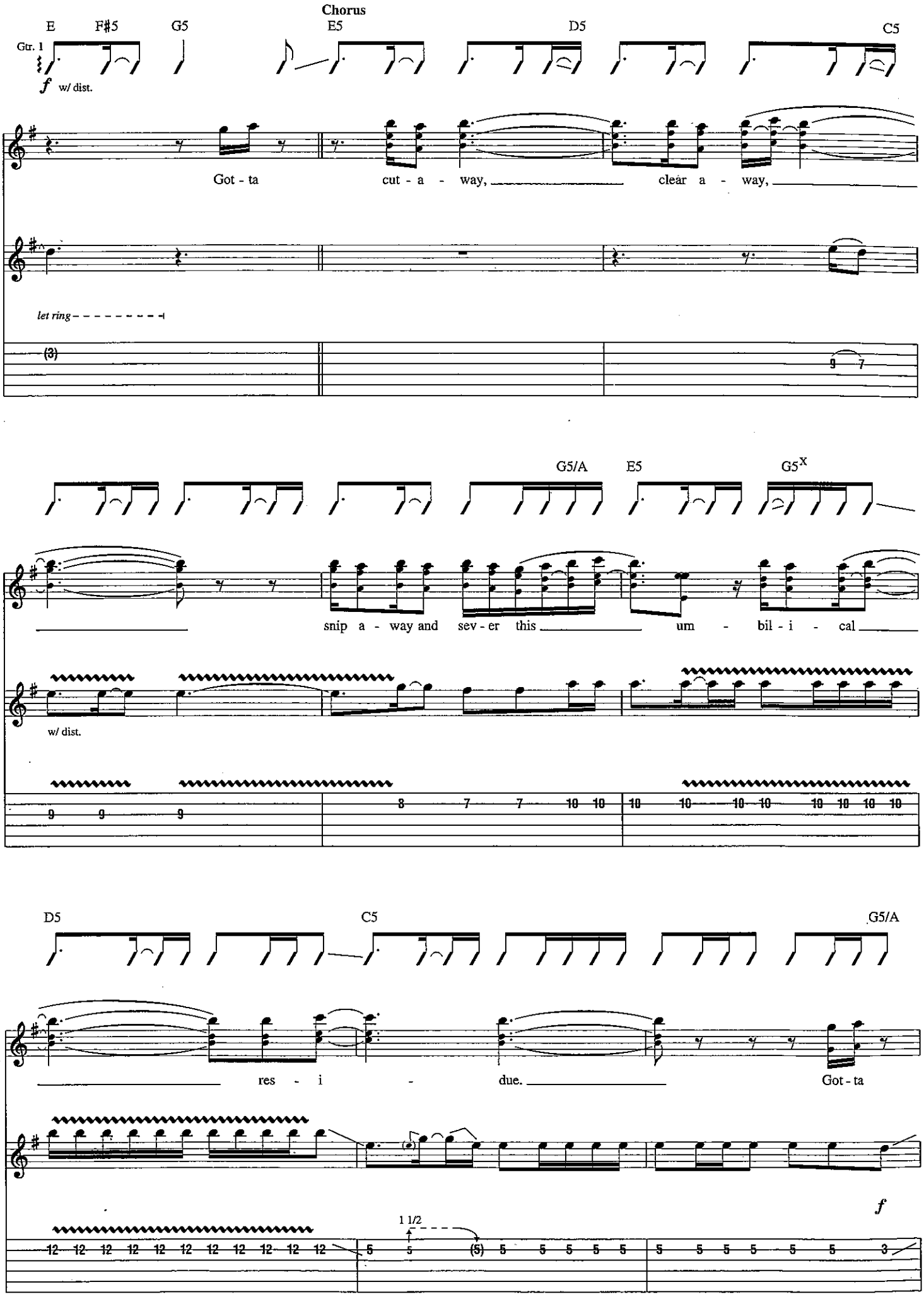


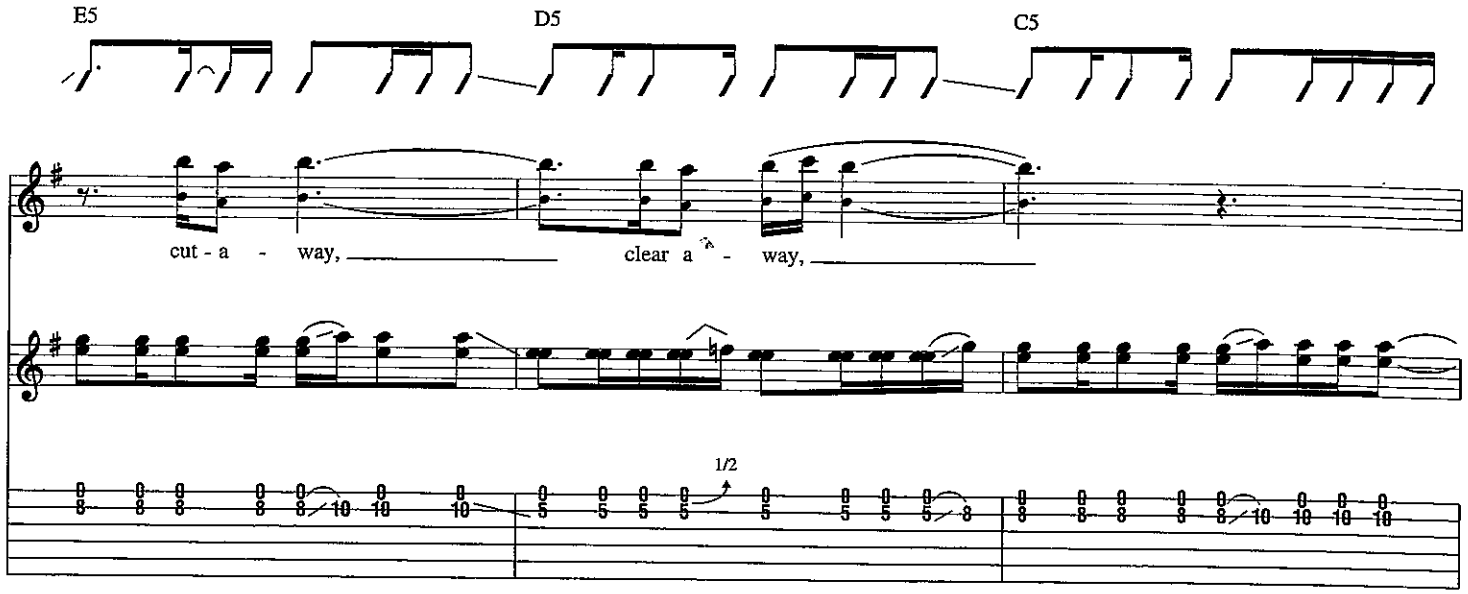




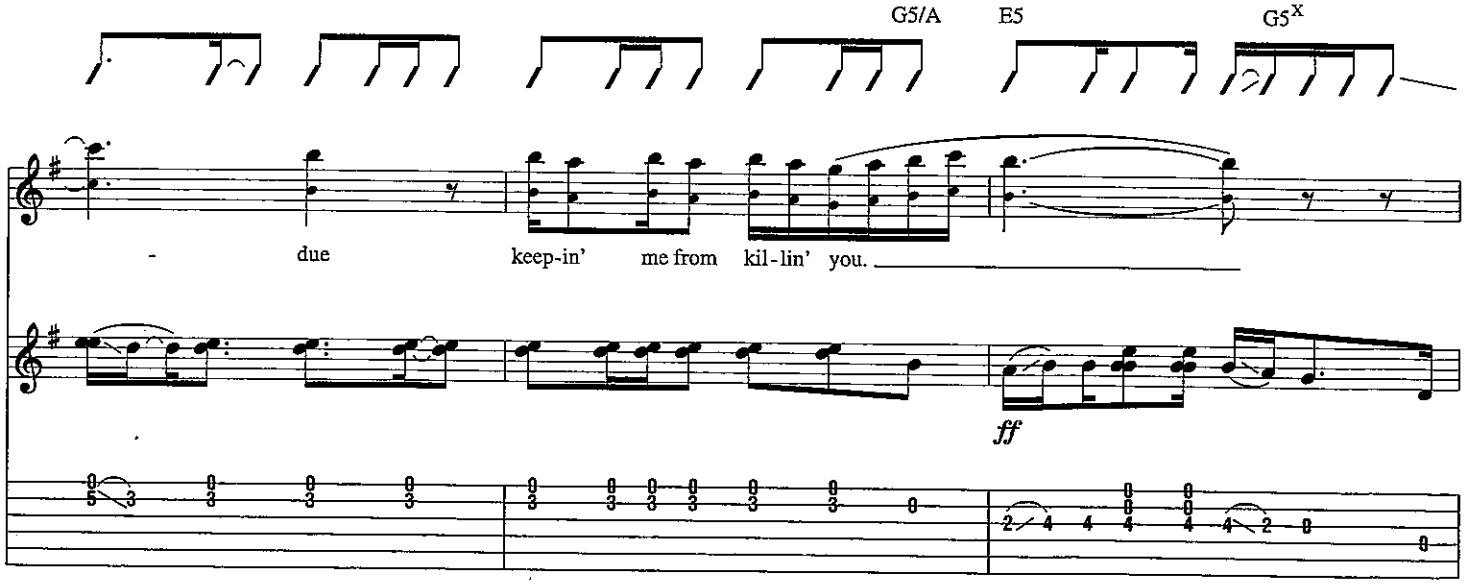


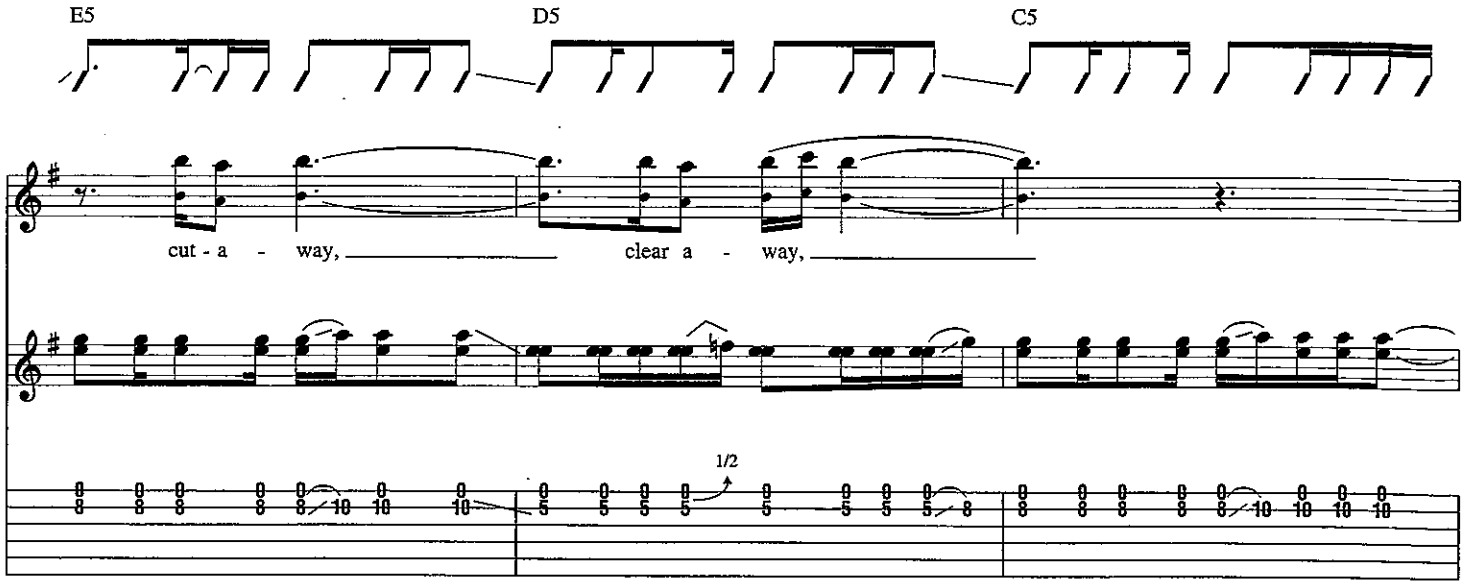



Chorus
E
F♯5
G5
E5
D5
C5
Gtr. 1
f w/ dist.
Got - ta cut - a - way, clear a - way,
let ring
(3)
9 7
G5/A
E5
G5X
snip a - way and sev - er this um - bil - i - cal
w/ dist.
9 9 9 8 7 7 10 10 10 10 10 10 10 10 10 10
D5
C5
G5/A
res - i - due. Got - ta
f
1 1/2
12 12 12 12 12 12 12 12 12 12 12 12 5 5 (5) 5 5 5 5 5 5 5 5 5 5 5 3

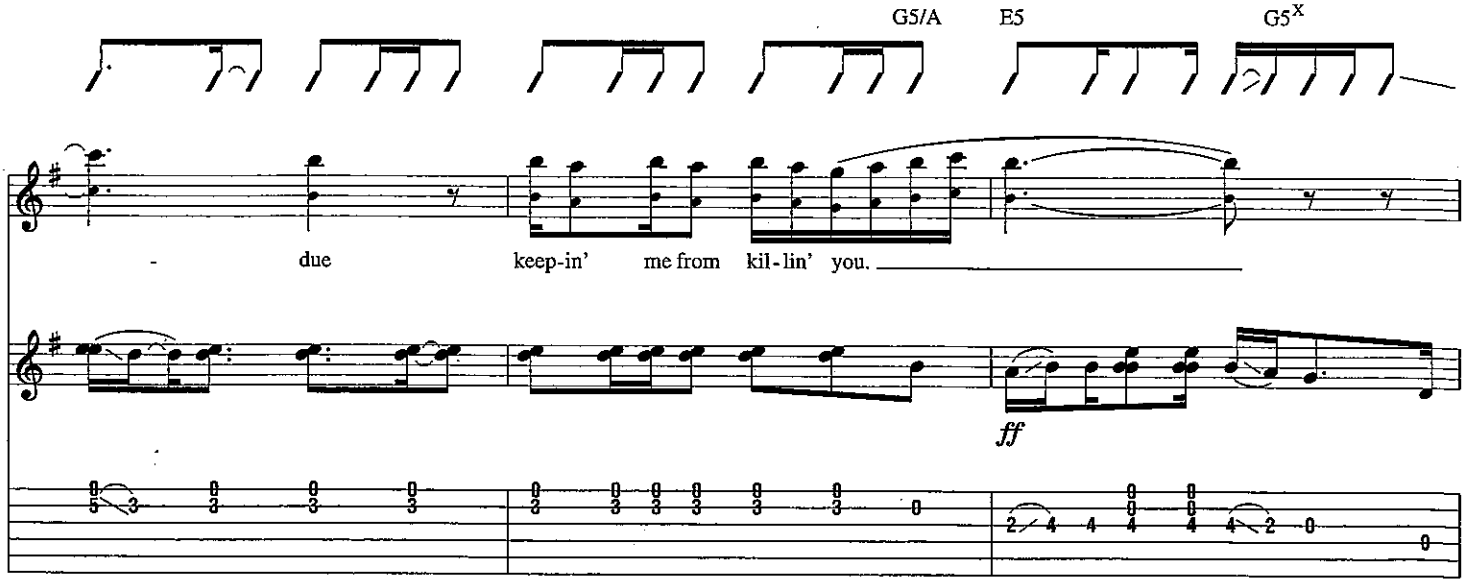

E5
D5
C5
cut - a - way, clear a - way,
1/2

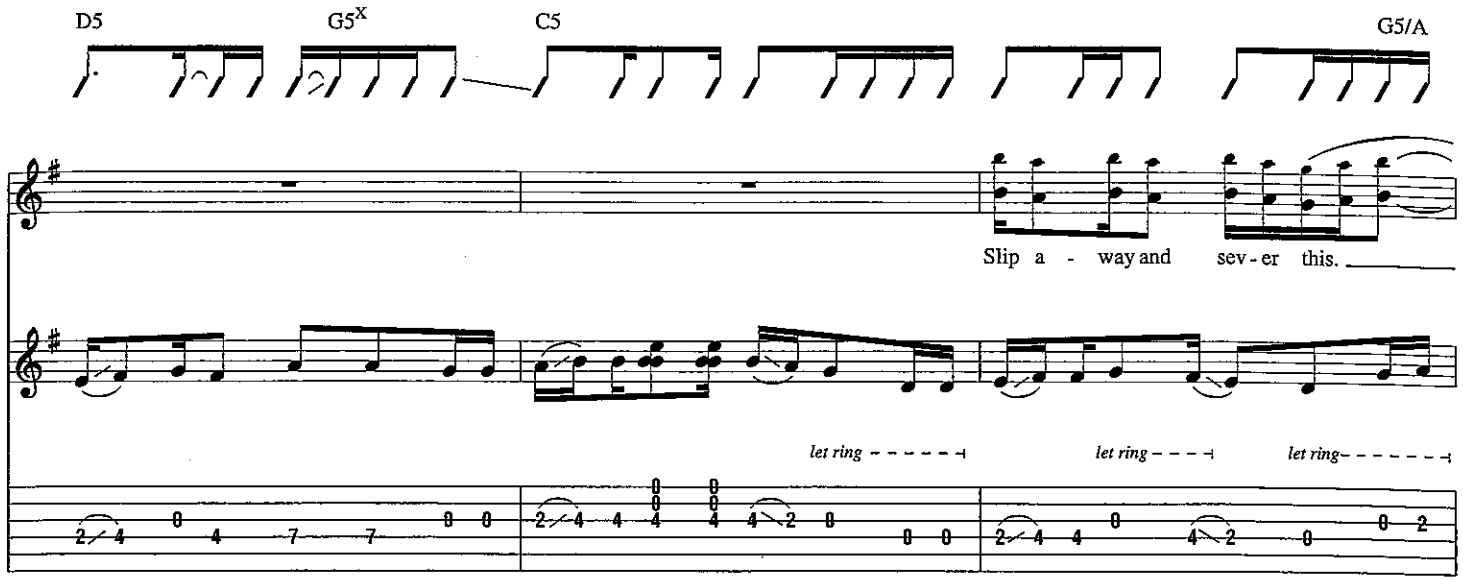
E5
D5
C5
snip a - way and sev - er this um - bil - i - cal res - i -
grad. bend
1/2
1/2

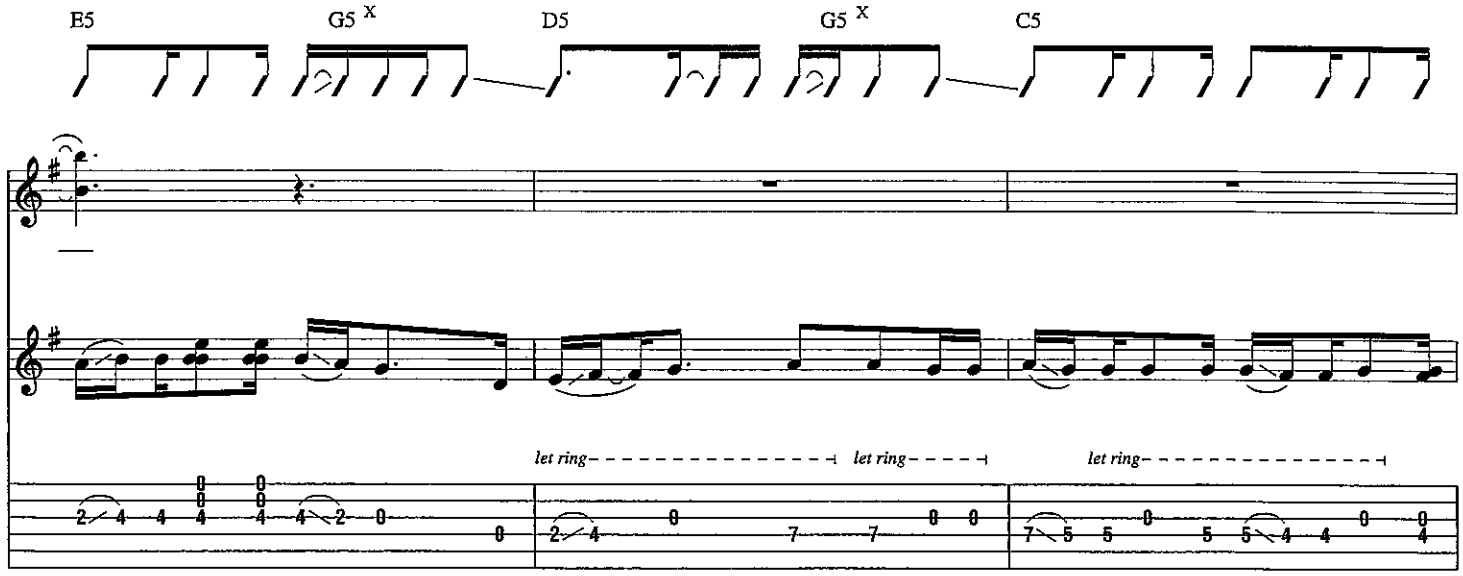

G5/A
E5
G5X
- due keep-in' me from kil-lin' you.
ff


E5
D5
C5
cut - a - way, clear a - way,
1/2

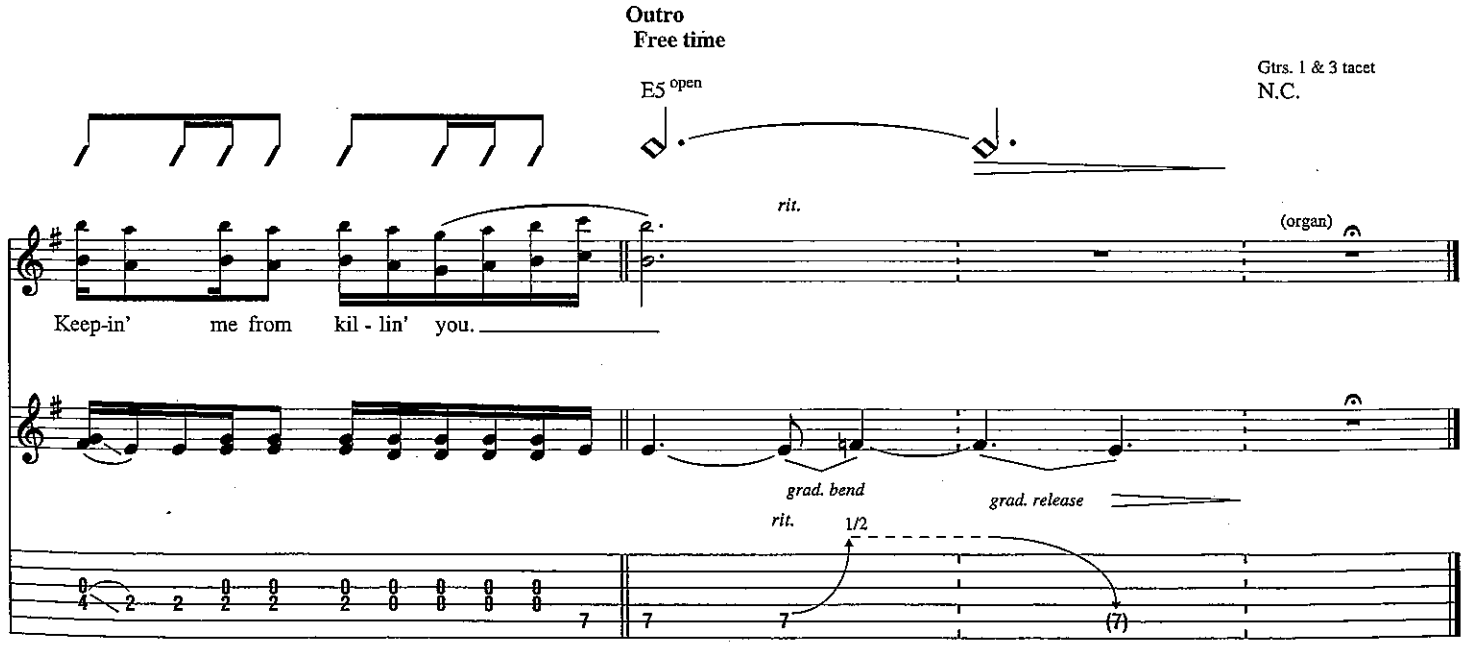
E5
D5
C5
snip a - way and sev - er this um - bil - i - cal res - i -
grad. bend
1/2
1/2


G5/A
E5
G5X
- due keep-in' me from kil - lin' you.
ff





Outro
Free time



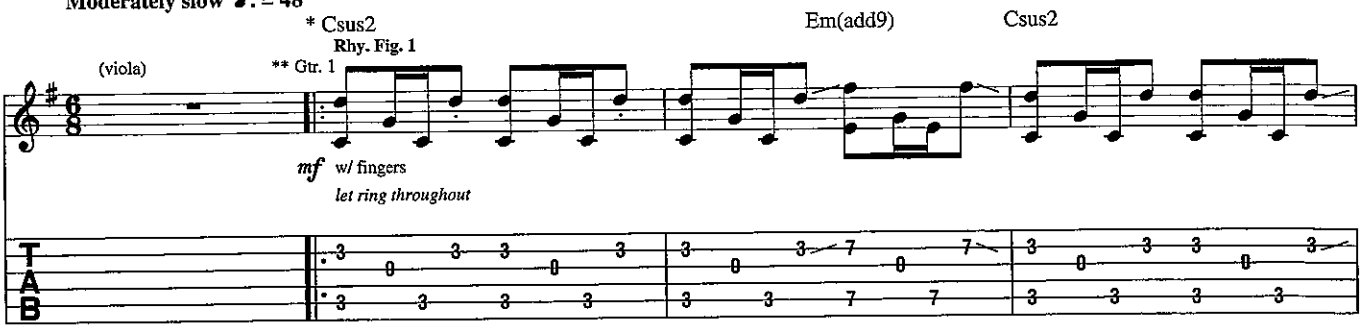
3 Libras

Words and Music by Maynard James Keenan and Billy Howerdel

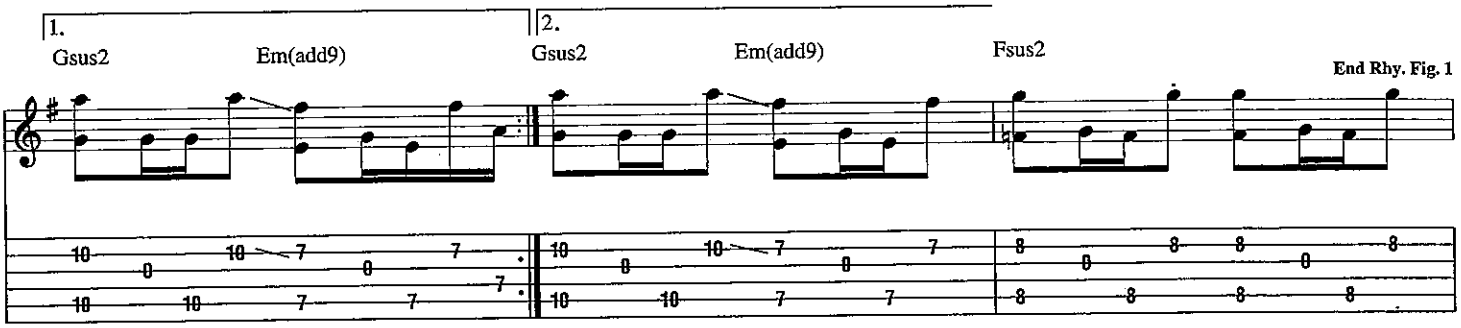
Tune down 1 1/2 steps:
(low to high) C♯–F♯–B♯–E♯–G♯–C♯

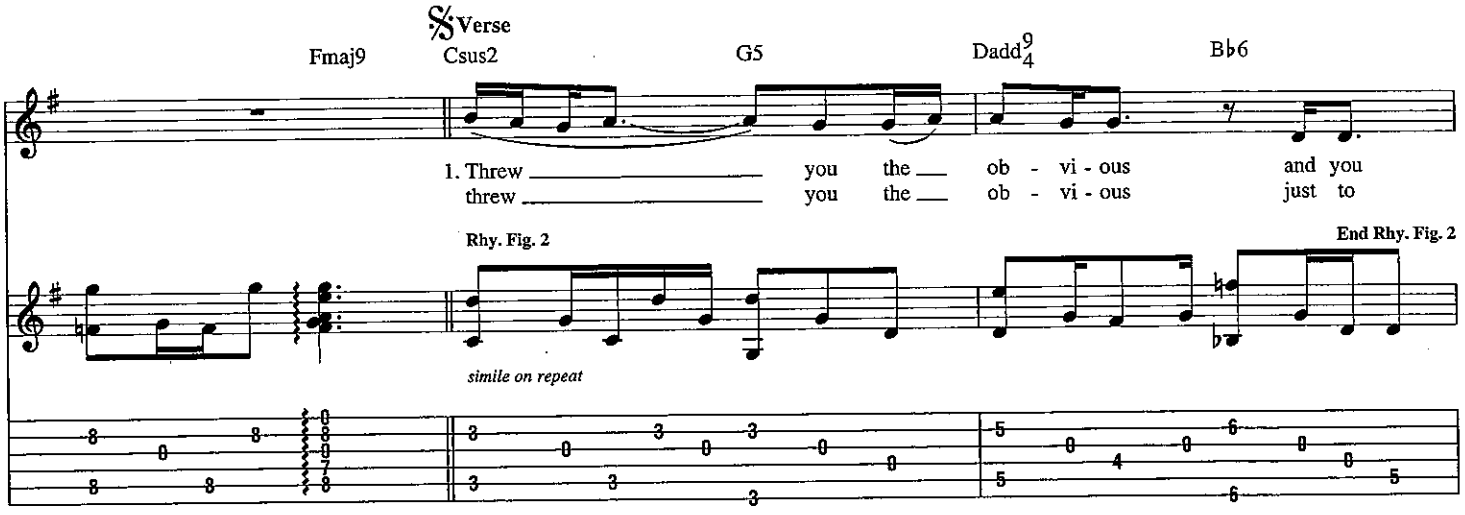
Intro

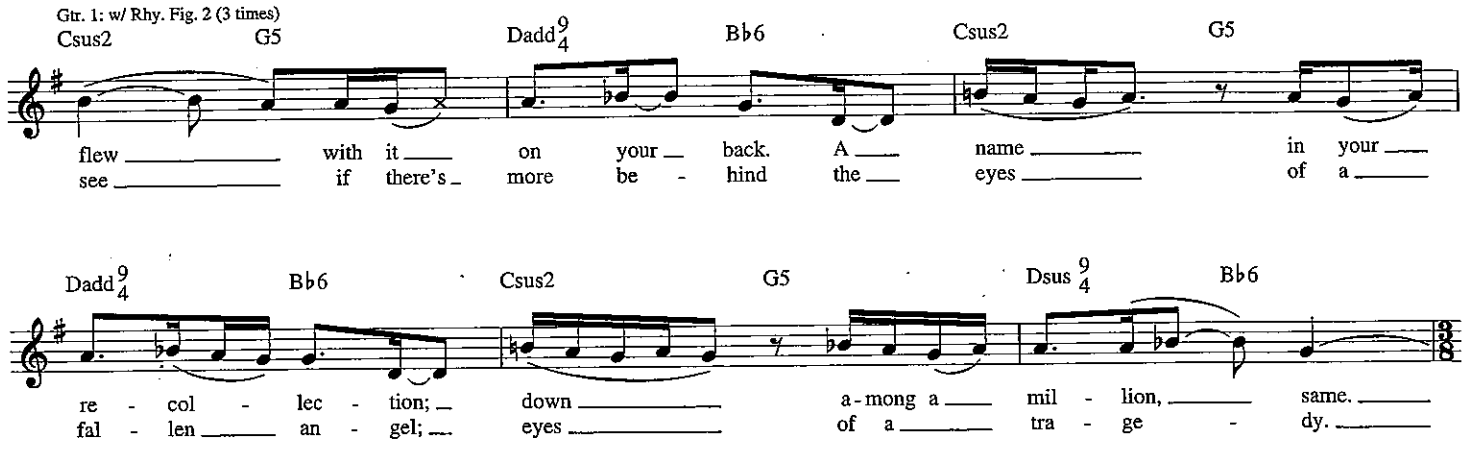
Moderately slow ♩. = 48



* Chord symbols reflect implied harmony.
** Two gtrs. arr. for one (acous. & clean elec.)






Gtr. 1: w/ Rhy. Fig. 2 (3 times)
Csus2
G5
Dadd9/4
B♭6
Csus2
G5
flew with it on your back. A name in your
see if there's more be - hind the eyes of a
Dadd9/4
B♭6
Csus2
G5
Dsus9/4
B♭6
re - col - lec - tion; down a - mong a mil - lion, same.
fal - len an - gel; eyes of a tra - ge - dy.

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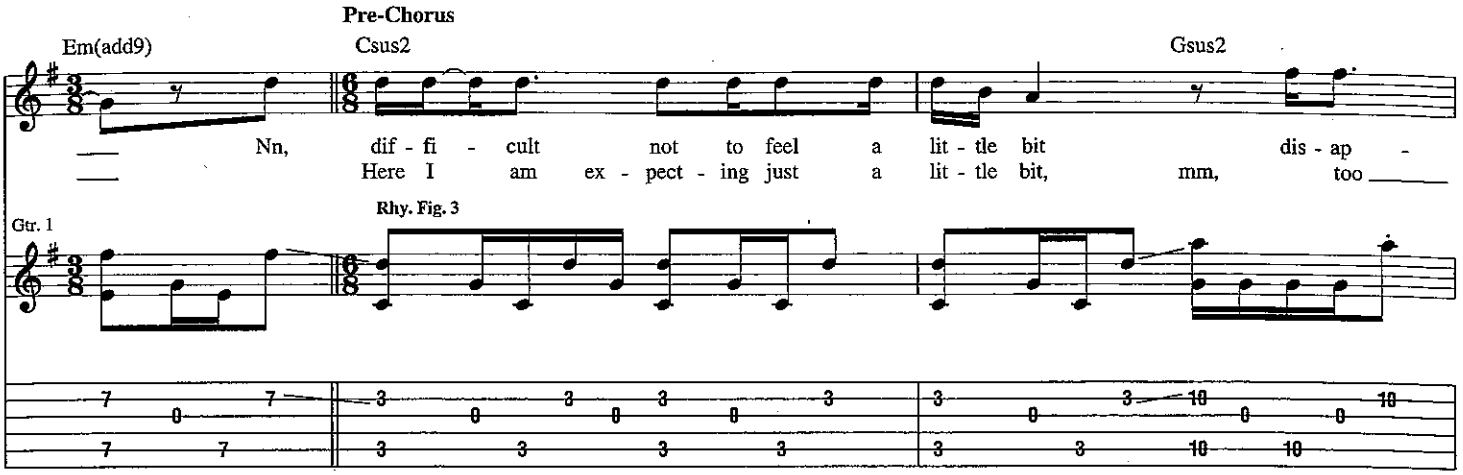
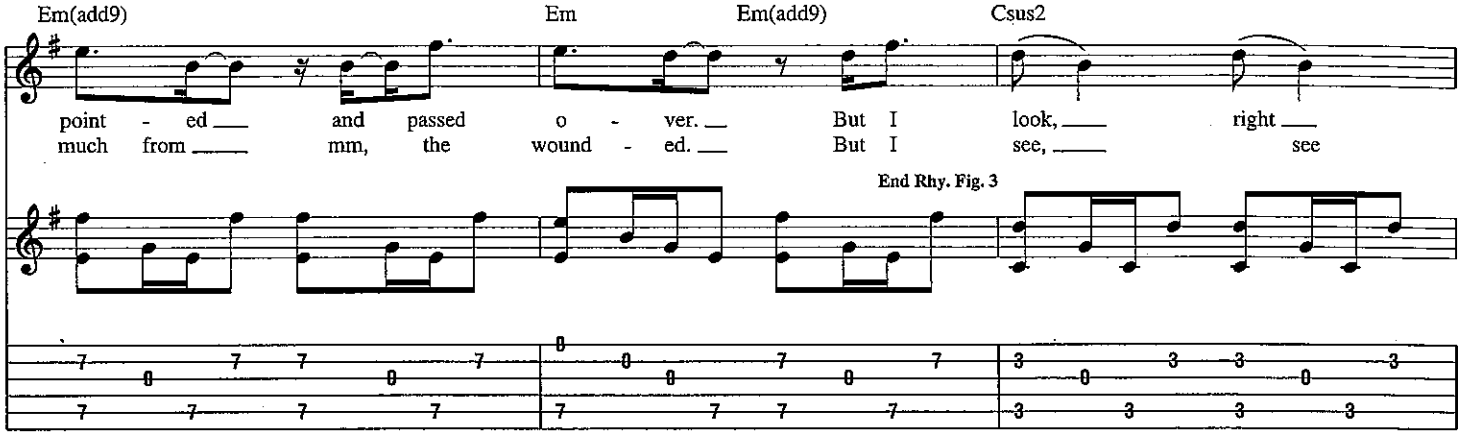
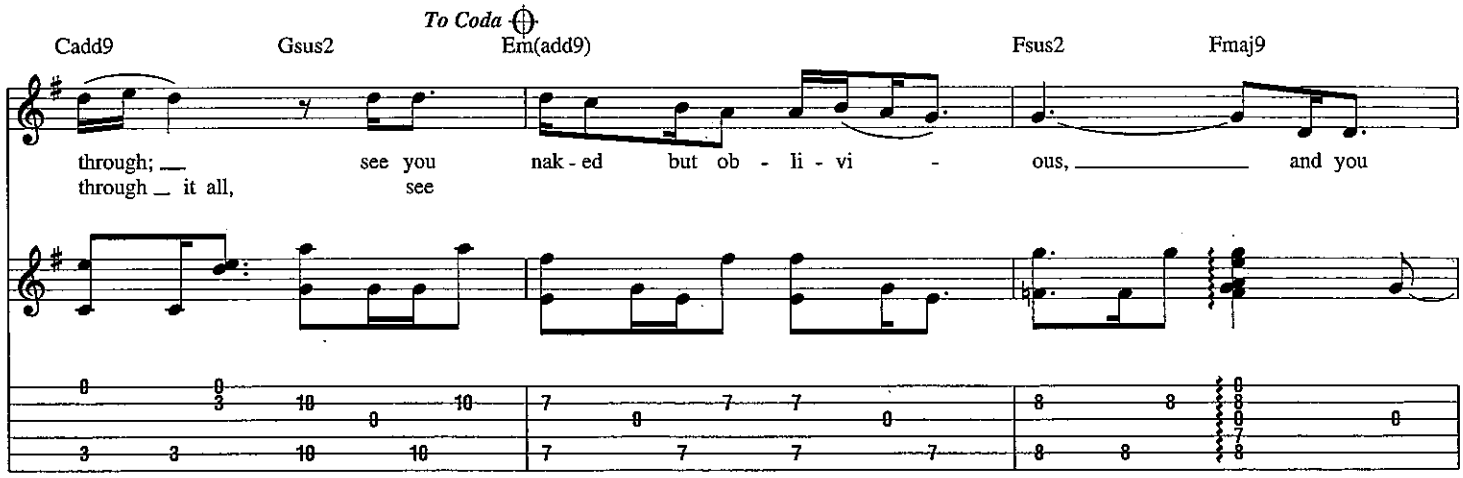
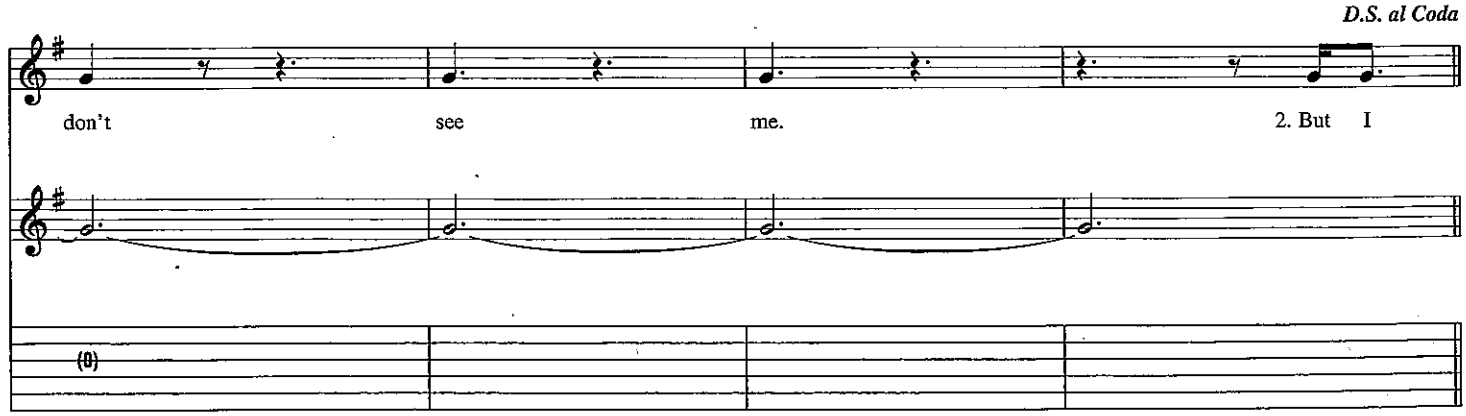

Pre-Chorus
Em(add9)
Csus2
Gsus2
Nn, dif - fi - cult not to feel a lit - tle bit dis - ap -
Here I am ex - pect - ing just a lit - tle bit, mm, too
Gtr. 1
Rhy. Fig. 3


Em(add9)
Em
Em(add9)
Csus2
point - ed and passed o - ver. But I look, right
much from mm, the wound - ed. But I see, see
End Rhy. Fig. 3

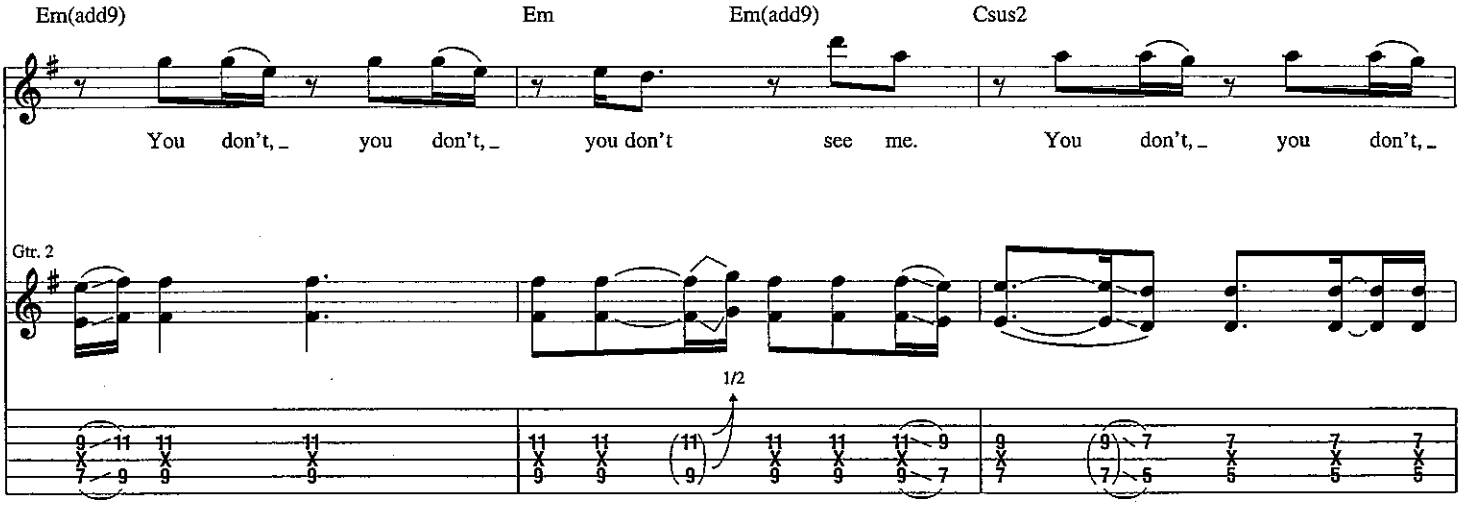

To Coda
Cadd9
Gsus2
Em(add9)
Fsus2
Fmaj9
through; see you nak - ed but ob - li - vi - ous, and you
through it all, see

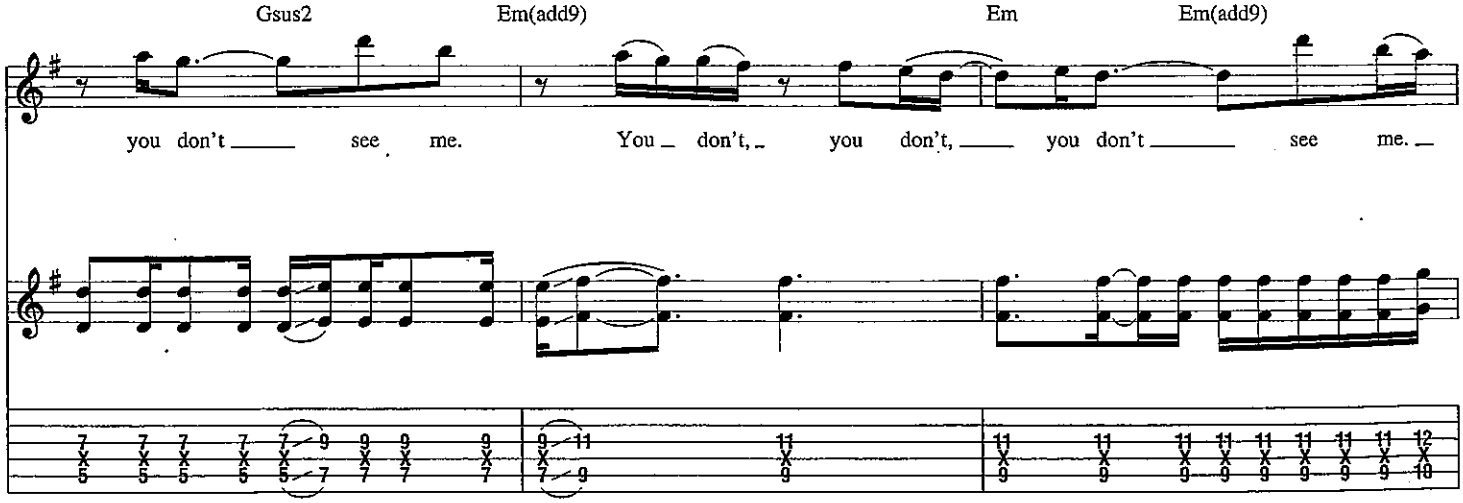

D.S. al Coda
don't see me. 2. But I

Coda
Em(add9)
Fsus2
Chorus
G
through and see you. 'Cause I threw you the
ff w/ pick
* Gtrs. are doubled next 8 meas.
Eb add9
Ab
G
Eb add9
Ab
ob - vi - ous to see what oc - curs be - hind the
G
Eb add9
Ab
G
Eb add9
Ab
eyes of a fal - len an - gel; eyes of a tra - ge - dy. Oh
decresc.
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Csus2
Em(add9)
Csus2
Gsus2
Em(add9)
well, oh well. Ap - par - ent - ly
Csus2
Em(add9)
Csus2
3
Gsus2
Em(add9)
noth - ing; ap - par - ent - ly noth - ing at all.

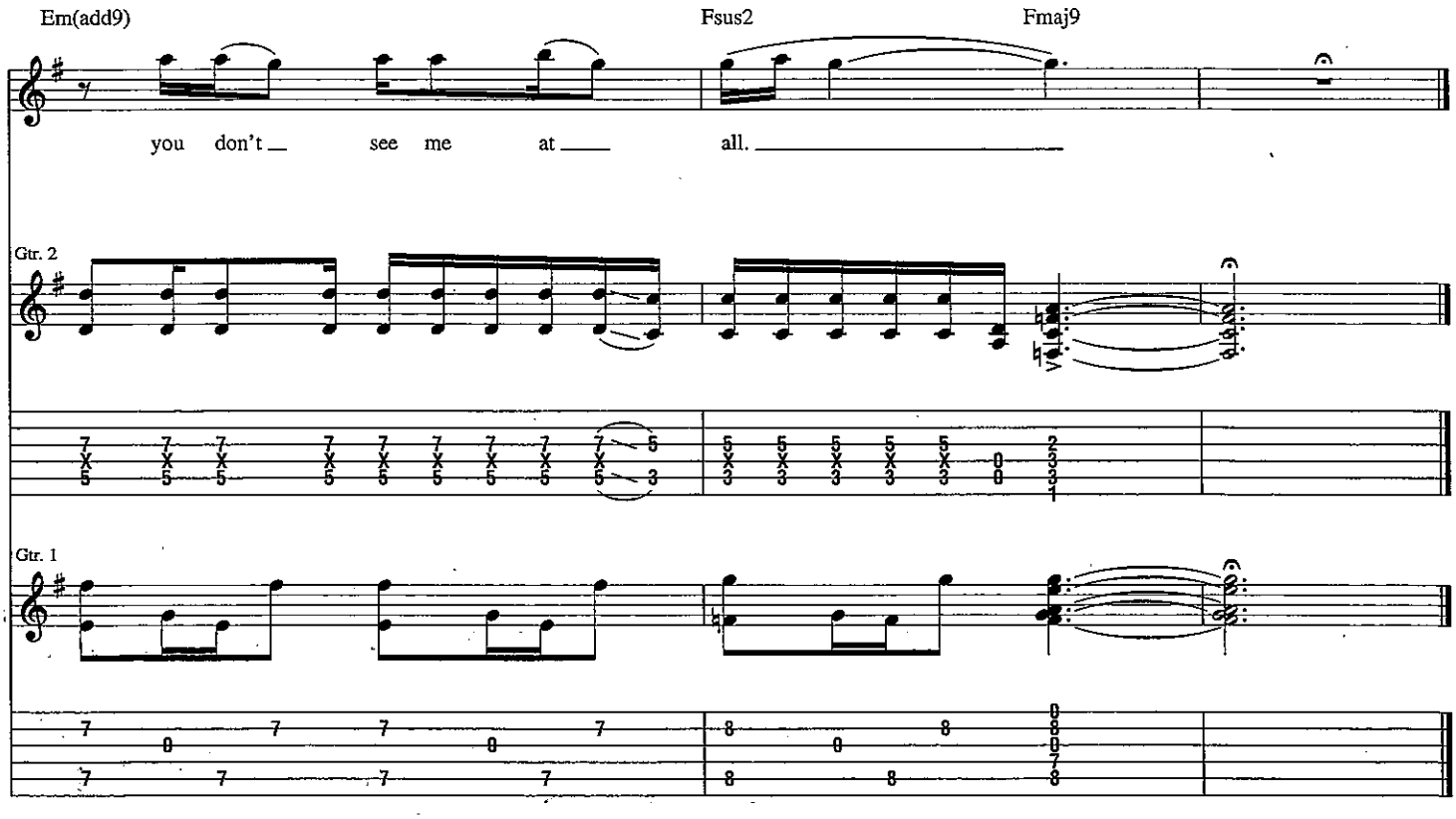
Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 3 (3 1/2 times)





Csus2
Gsus2
Em(add9)
You don't see me. You
Em
Em(add9)
Csus2
Gsus2
don't, you don't,


Em(add9)
Fsus2
Fmaj9
you don't see me at all.
Gtr. 2
Gtr. 1

Sleeping Beauty

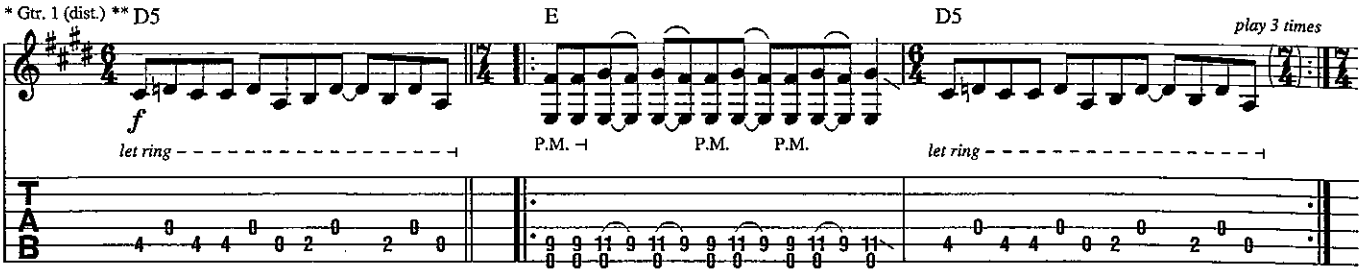
Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C♯–F♯–B–E–G♯–C♯

Intro

Moderate Rock ♩ = 120

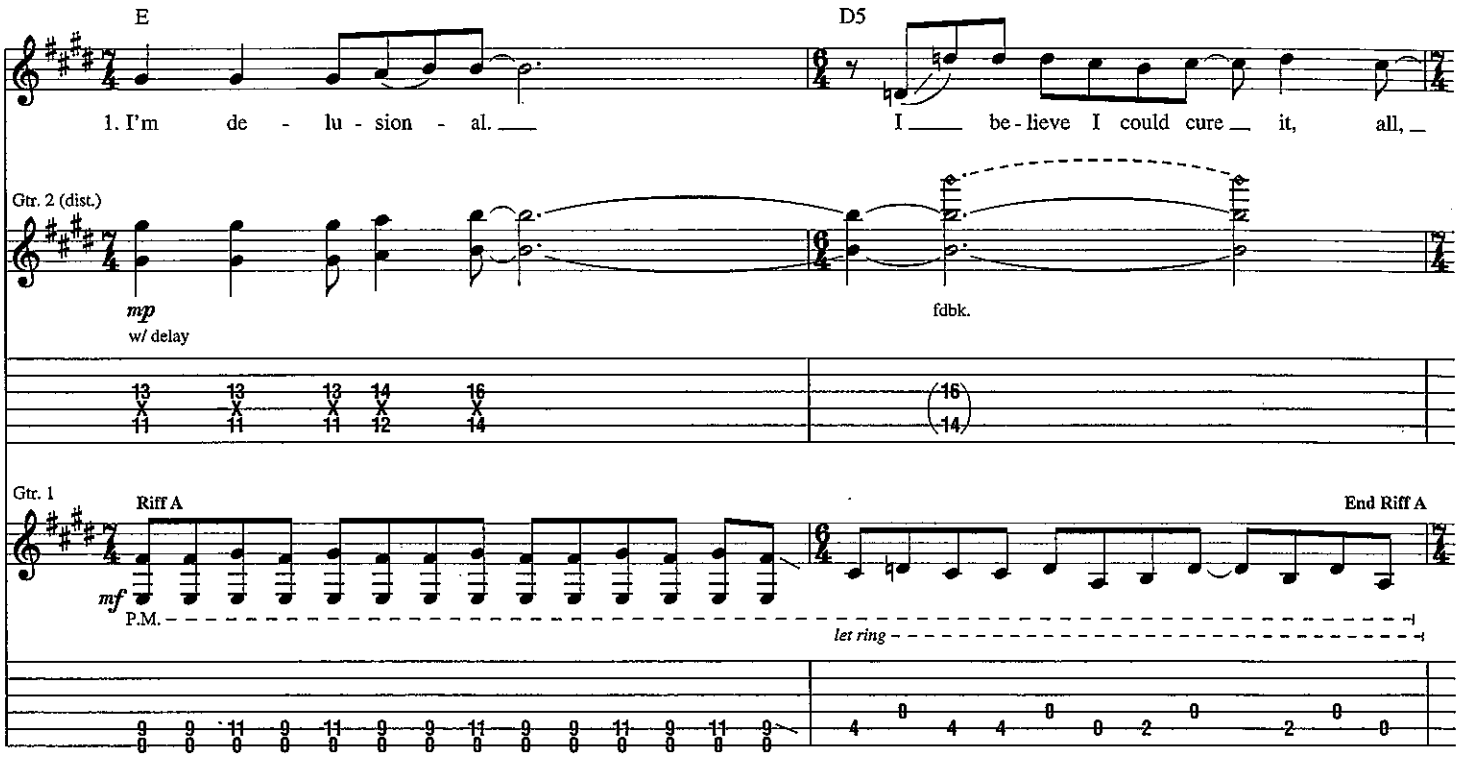
Half-time feel



* Two gtrs. arr. for one.

** Chord symbols reflect basic harmony.

Verse



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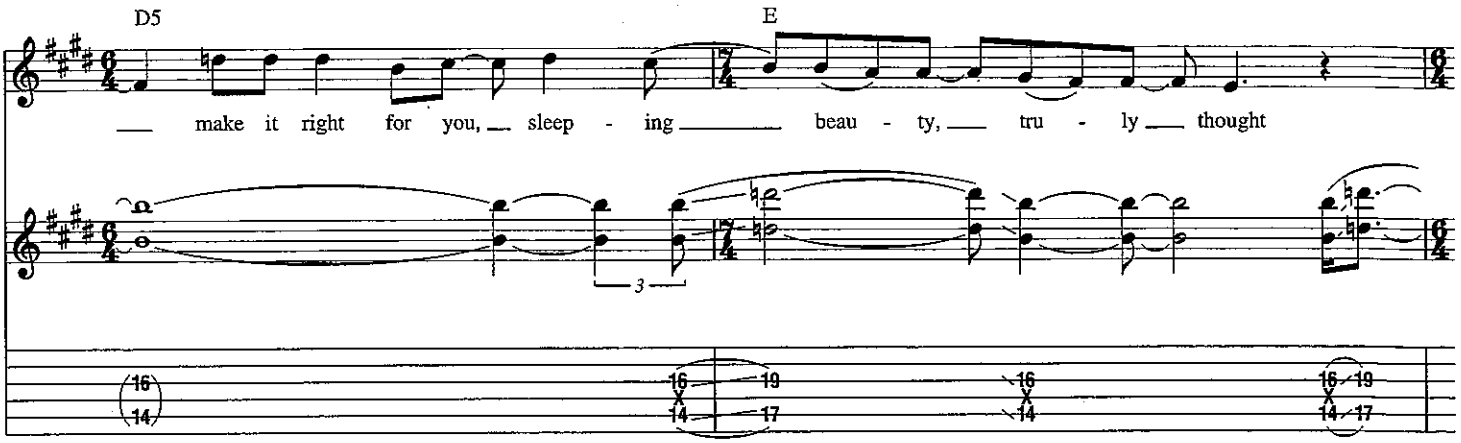
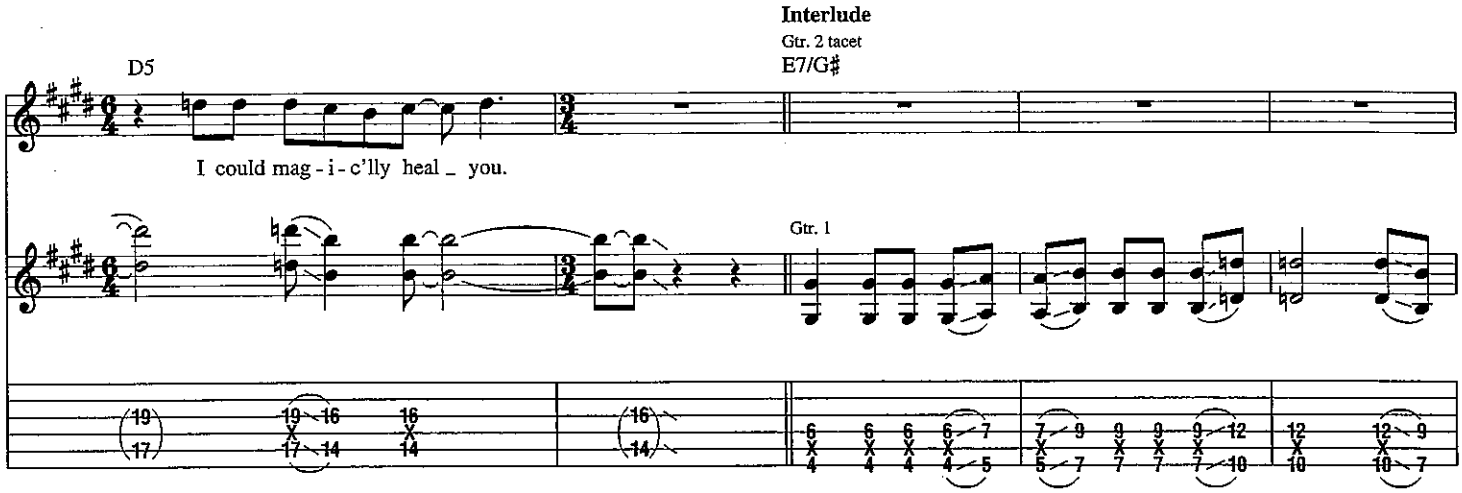
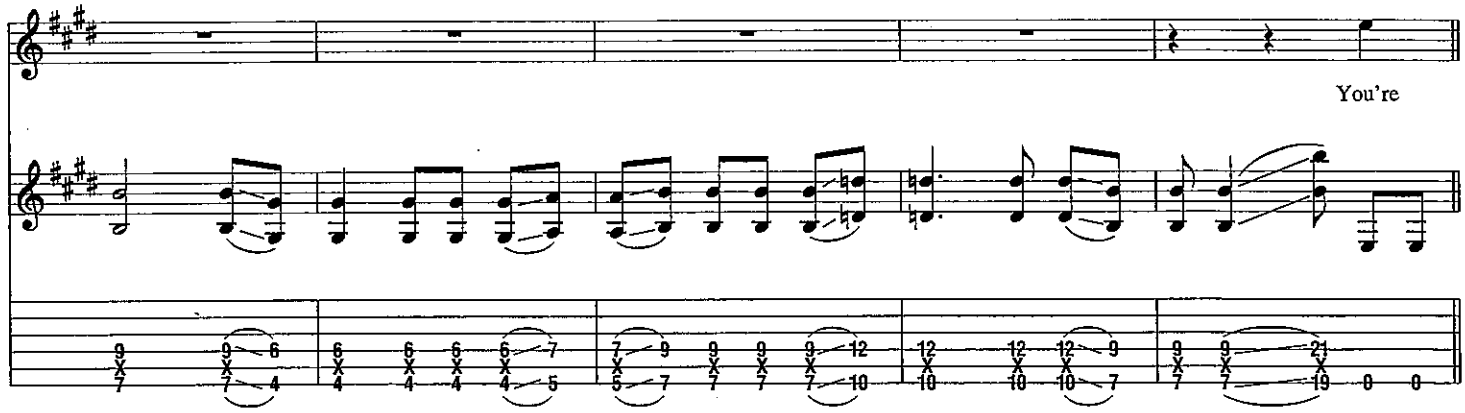

D5
E
make it right for you, sleep - ing beau - ty, tru - ly thought


Interlude
Gtr. 2 tacet
E7/G♯
D5
I could mag - i - c'lly heal you.
Gtr. 1


You're

Pre-Chorus
E7/G♯
far be - yond a vis - i - ble sign of your a - wak - en - ing. I'm
Riff B
End Riff B

fail - ing mis - 'ra - bly to res - cue
Riff C
End Riff C
Chorus
E
D5
sleep - ing beau -
f P.M. P.M. P.M. P.M.
let ring
E
D5
- ty.
P.M. P.M. P.M. P.M.
let ring
Verse
E
D5
2. Drunk on e - go, tru - ly thought I could make it right if I
Riff D
End Riff D
P.M.
mp
let ring

* Gtr. 1: w/ Riff D (3 times)

E D5

kissed you one more time to help you face the night - mare, but you're

* Omit P.M. last 2 meas., 3rd time.

E D5

far too poi - son for me, such a fool to think that I could wake

E D5

you from your slum - ber, that I could ac - tu'l - ly heal you.

Interlude

Gtr. 1: w/ Riff B (3 times)

E7/G♯

Voc. Fig. 1

Sleep - ing beau -

ty, poi - soned and

Gtr. 1: w/ Riff C

End Voc. Fig. 1

hope - less.

You're

Pre-Chorus

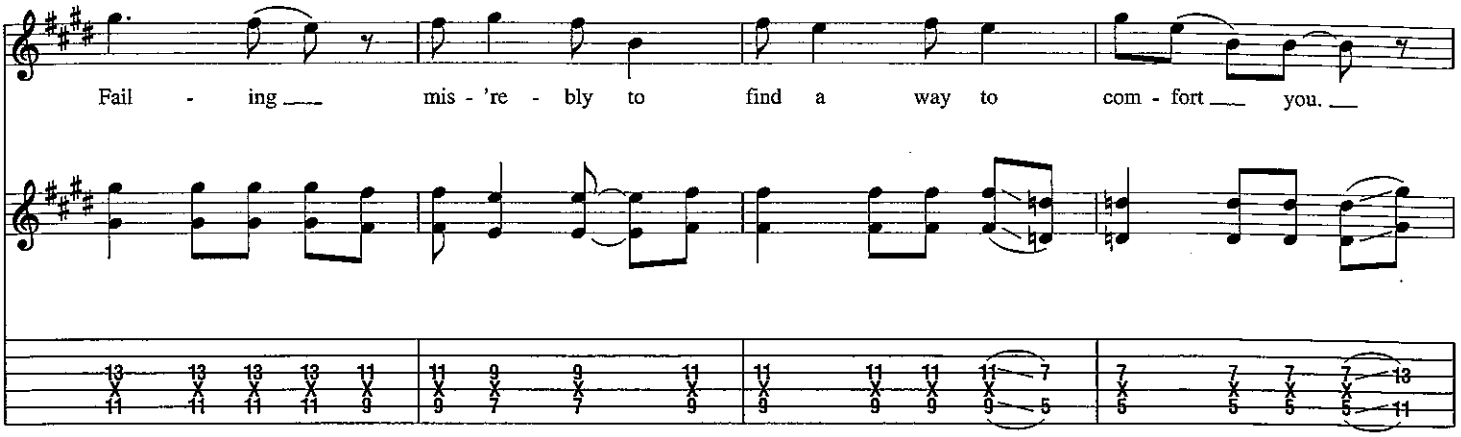
w/ Voc. Fig. 1

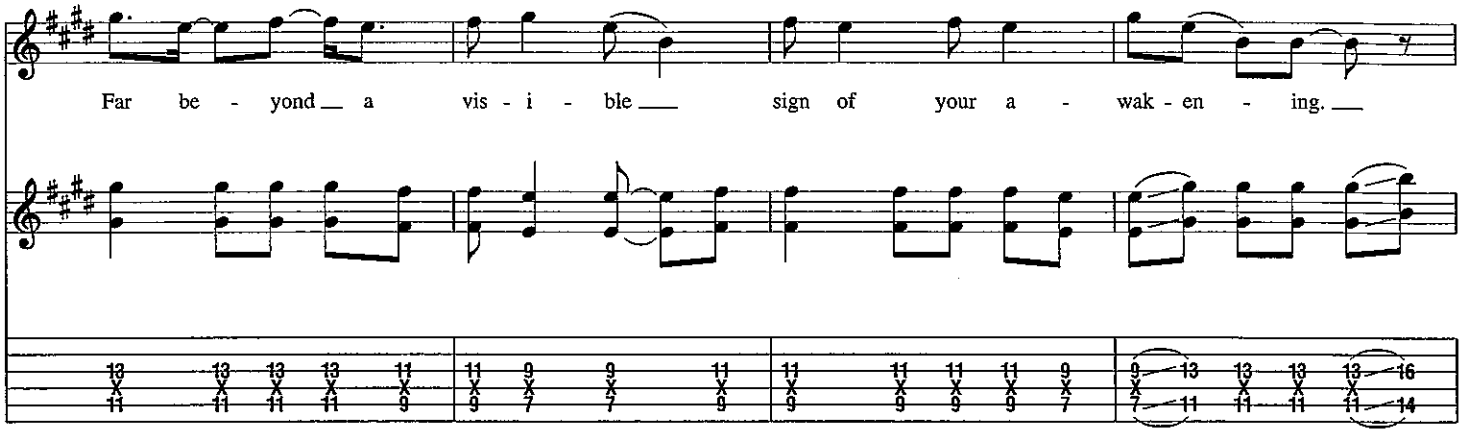
Gtr. 1: w/ Riff B (3 times)

E7/G♯

far be - yond a vis - i - ble sign of your a - wak - en - ing.

Gtr. 1

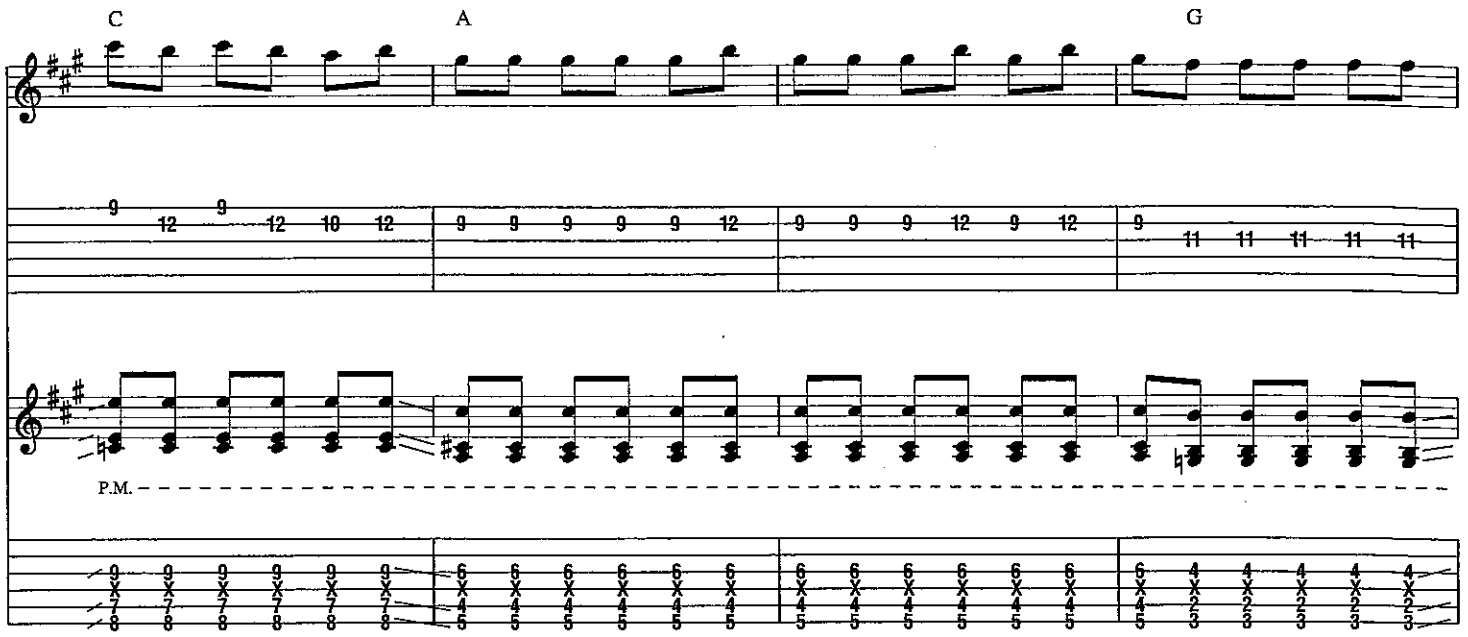

Fail - ing mis - 're - bly to find a way to com - fort you.

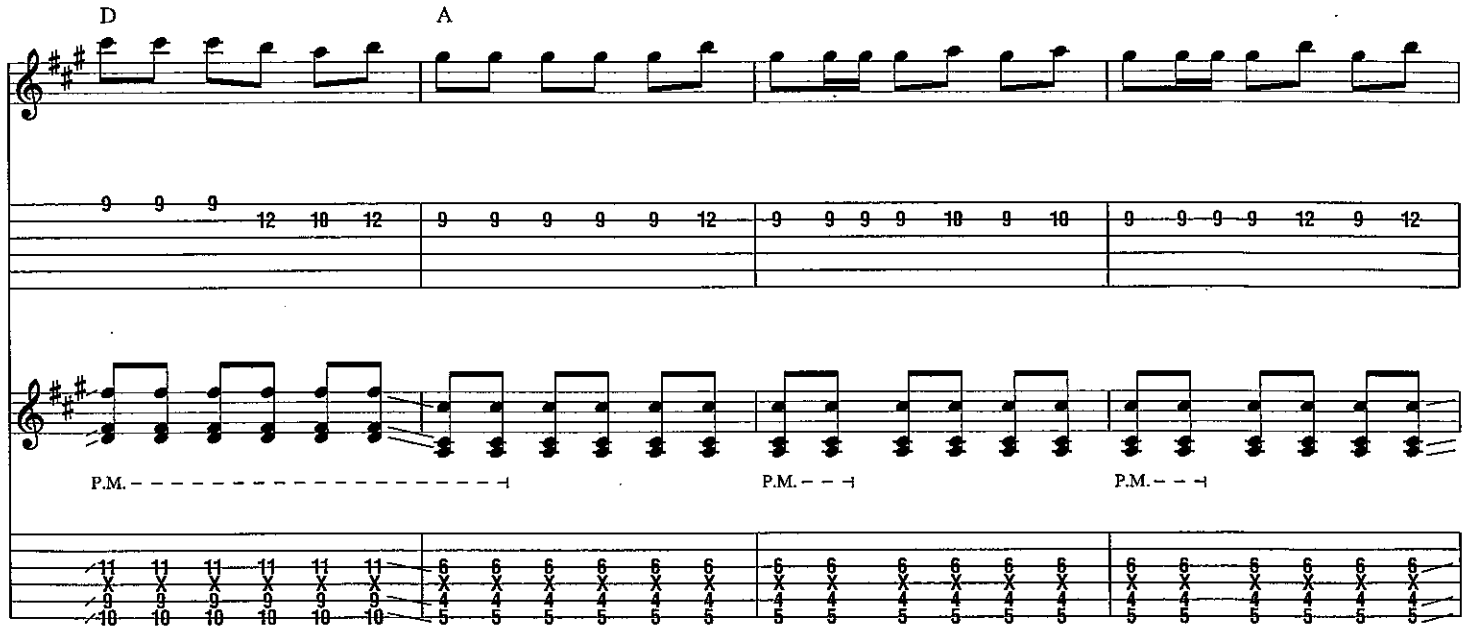

Far be - yond a vis - i - ble sign of your a - wak - en - ing.

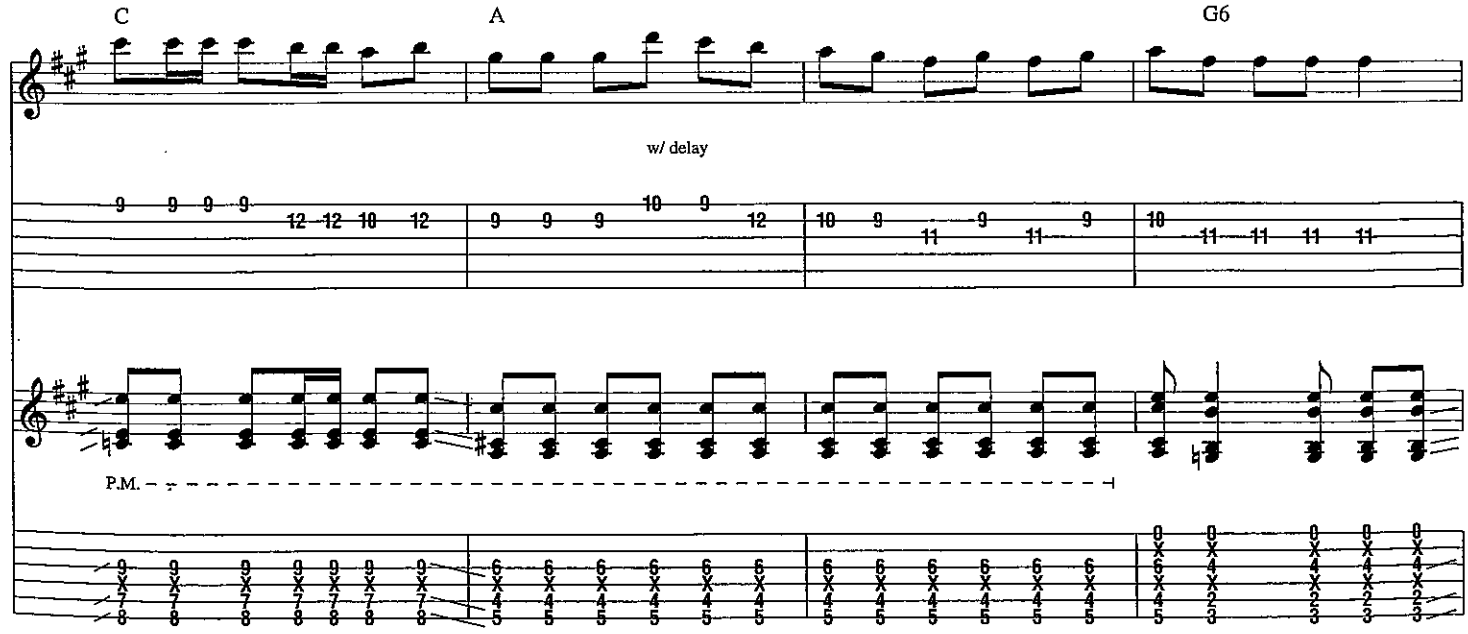
hid - ing from some poi - son mem - o - ry.
Gtr. 2
Gtr. 1

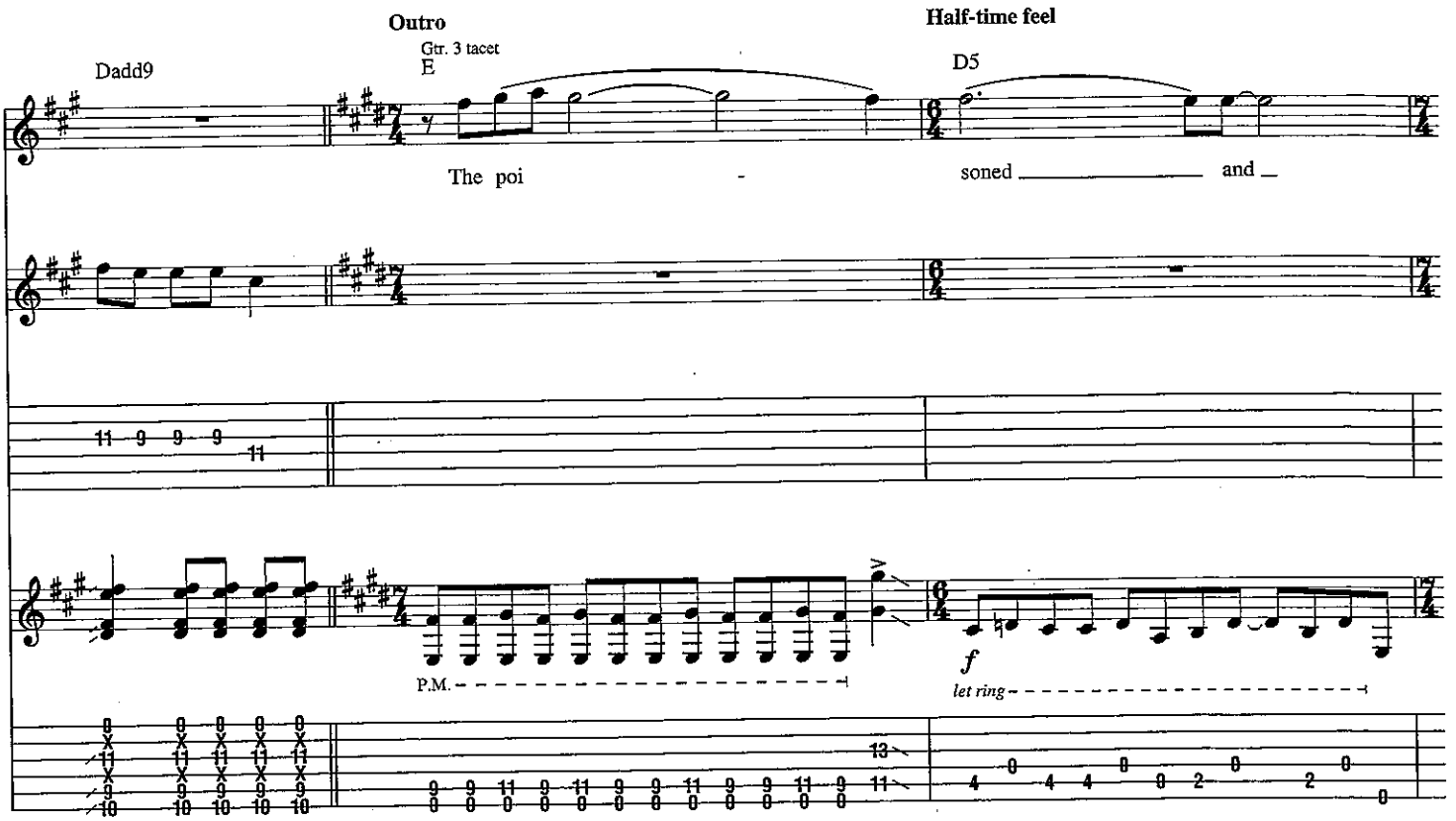
Interlude
Gtr. 2 tacet
A
C
A
Gtr. 1
G6
Dadd9
A
let ring
1/2
let ring
1/2
C
A
G6
Gtr. 3
(dist.)
Dadd9
End half-time feel
Interlude
A
mf
* w/ Leslie & octaver
Gtr. 1
P.M.
* Octaver set to double one octave above.

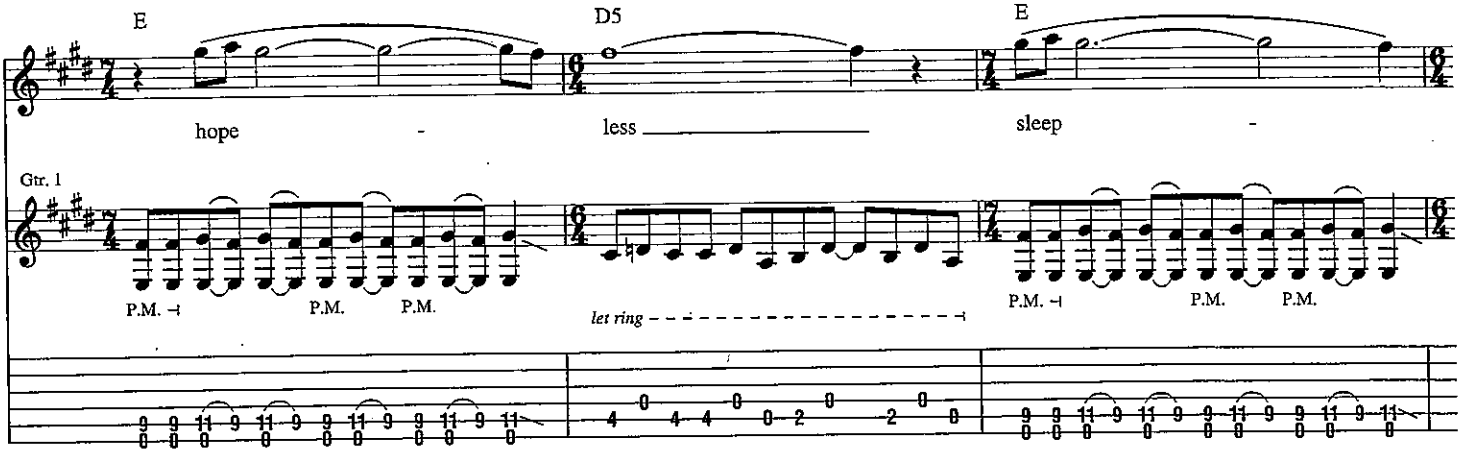
Interlude
Gtr. 2 tacet
A
C
A
Gtr. 1
G6
Dadd9
A
let ring
1/2
let ring
1/2
C
A
G6
Interlude
End half-time feel
Gtr. 3
(dist.)
Dadd9
A
mf
* w/ Leslie & octaver
Gtr. 1
P.M.
* Octaver set to double one octave above.

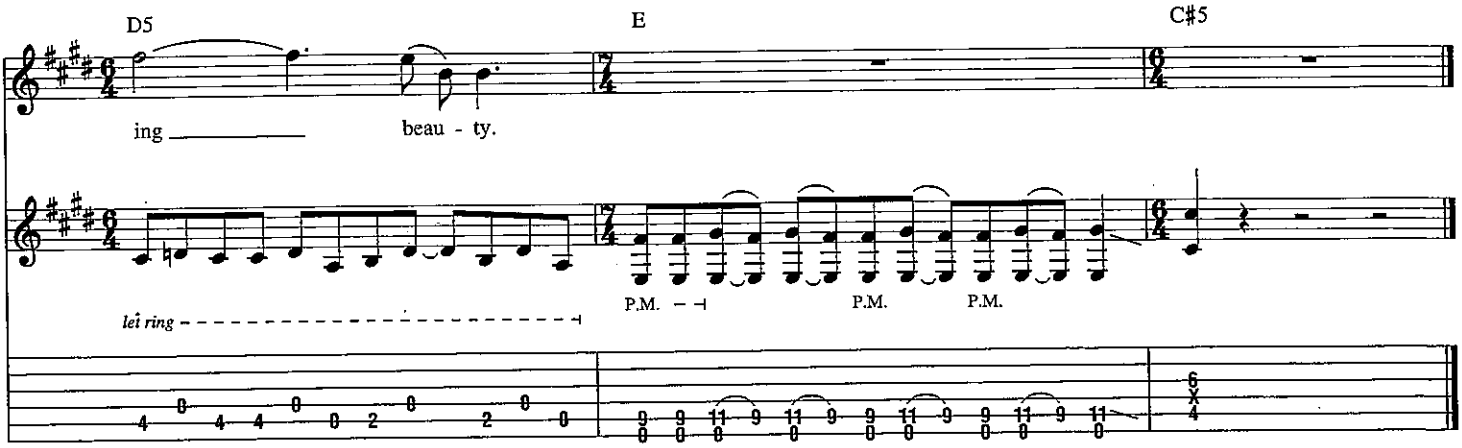

C
A
G
P.M.


D
A
P.M.
P.M.
P.M.


C
A
G6
w/ delay
P.M.


Outro
Half-time feel
Dadd9
Gtr. 3 tacet
E
D5
The poi - soned and
P.M.
f
let ring


E
D5
E
hope - less sleep -
Gtr. 1
P.M.
P.M.
P.M.
let ring
P.M.
P.M.
P.M.


D5
E
C♯5
ing beau - ty.
let ring
P.M.
P.M.
P.M.

Thomas

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C♯–F♯–B–E–G♯–C♯
Gtr. 1: Capo III

Intro

Slowly ♩ = 86

C5 D5 E5

Em (C♯m) F♯7/E (D♯7/C♯) Cmaj9 (Amaj9)

Gtr. 1 (acous.)

mp *let ring throughout*

* Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in TAB.
Chord symbols reflect implied harmony.

Em (C♯m) F♯7/E (D♯7/C♯) Cmaj9 (Amaj9)

Gtr. 1

* Gtr. 2 (elec.)

mf w/ dist.

* Two gtrs. arr. for one.

Half-time feel

Gtr. 1 tacet

Gtr. 2

E5 G5 D5 B♭5 B♭5

1., 2., 3. 4.

f

P.M.

Verse

C5 D5

1. Hum-ble and help - less, less, less, less and learn-ing to pray.

P.M.

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C5
D5
Pray-ing for vis - ion, on, on, on and to show me the way.
Chorus
D
Voc. Fig. 1
E5
Esus2
G5
D5
B♭5
E5
Show me the way to for - give you.
Al - low me to let it go.
Gtr. 3 (elec.)
mf
w/ dist.
Gtr. 2
P.M.
P.M.
G5
D5
B♭5
E5
G5
End Voc. Fig. 1
Al - low me to be for - giv - en and
Rhy. Fig. 1
P.M.
P.M.
P.M.

D5
B♭5
E5
Bkgd. Voc.: w/ Voc. Fig. 1
D
E5
show me the way to let go.
Show me the way to for - give
P.M.
Esus2
G5
D5
B♭5
E5
G5
you
and
al - low me to let it go.
(Ooh.)
P.M.
P.M.
P.M.
Gtr. 2: w/ Rhy. Fig. 1
D5
B♭5
E5
G5
D5
B♭5
E5
Al - low me to be for - giv - en,
and
show me the way to let go.
Gtr. 3

Bridge
C5 C C5 D5 E5
3fr
Gtr. 2
P.M.
Il - lu - mi - nate,
C5 C C5 D5 E5
3fr
P.M.
il - lu - mi - nate me, and
C5 C C5 D5 E5
3fr
P.M.
il - lu - mi - nate
End half-time feel
C5 C C5 D5 E5
3fr
P.M.
the way and just pray for you to show me where I'm to be - gin.

Interlude

Gtrs. 2 & 3 tacet

Em (C♯m) F♯7/E (D♯7/C♯) Cmaj7 (Amaj7)

Gtr. 1

mp

Em (C♯m) F♯7/E (D♯7/C♯) Cmaj7 (Amaj7)

Gtr. 4 (elec.)

mp

w/ clean tone, chorus, delay & slide

let ring *let ring*

Gtr. 1

Interlude

Half-time feel

Gtrs. 1 & 4 tacet

w/ additional Bkgd. Voc., ad lib. (till end)

N.C.

Con-nect to _____ you.

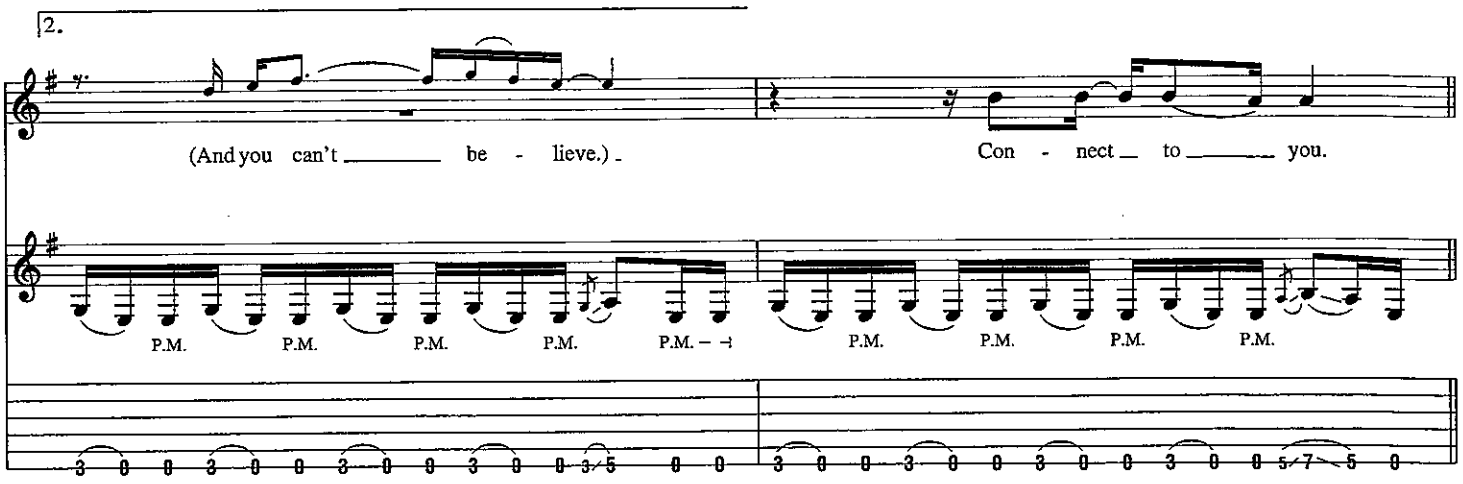
Gtr. 2

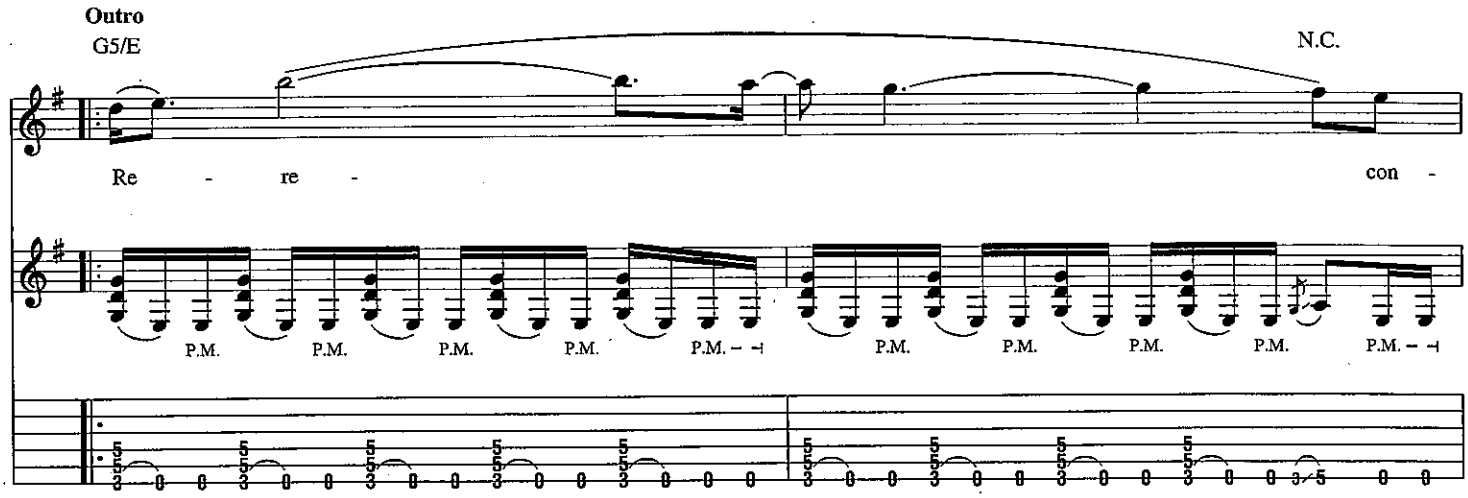
f P.M. P.M. P.M. P.M. P.M. – P.M. P.M. P.M. P.M. P.M. –

1.

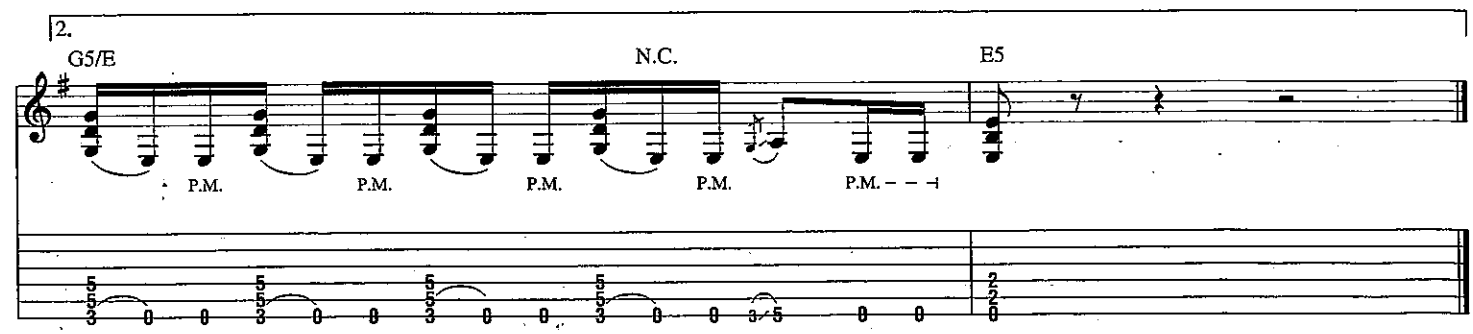
Con-nect to _____ you.

P.M. P.M. P.M. P.M. P.M. – P.M. P.M. P.M. P.M. P.M. –


2.
(And you can't be - lieve.)
Con - nect to you.
P.M.


Outro
G5/E
N.C.
Re - re -
con -
P.M.

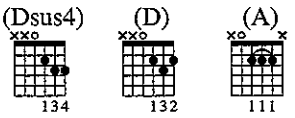
G5/E
N.C.
1.
G5/E
N.C.
nect,
con - nect to you.
P.M.


2.
G5/E
N.C.
E5
P.M.

Renholdër

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C♯–F♯–B–E–G♯–C♯
Gtrs. 1 & 3: Capo III



Intro

Moderately ♩ = 94

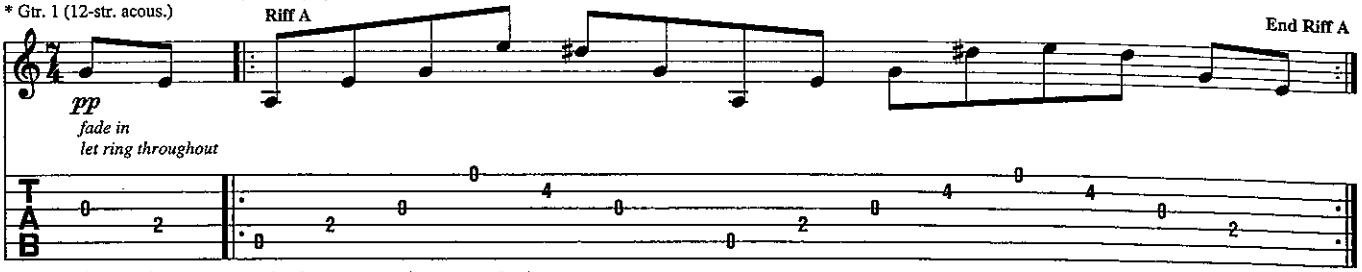
C7sus♯4
** (A7sus♯4)

* Gtr. 1 (12-str. acous.)

Riff A

End Riff A

pp
fade in
let ring throughout



* Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in TAB.
Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (11 times)
C7sus♯4
(A7sus♯4)

Interlude

Gtr. 1: w/ Riff A (7 times)
C7sus♯4
(A7sus♯4)

* Gtr. 2

8va

* Piano arr. for gtr.

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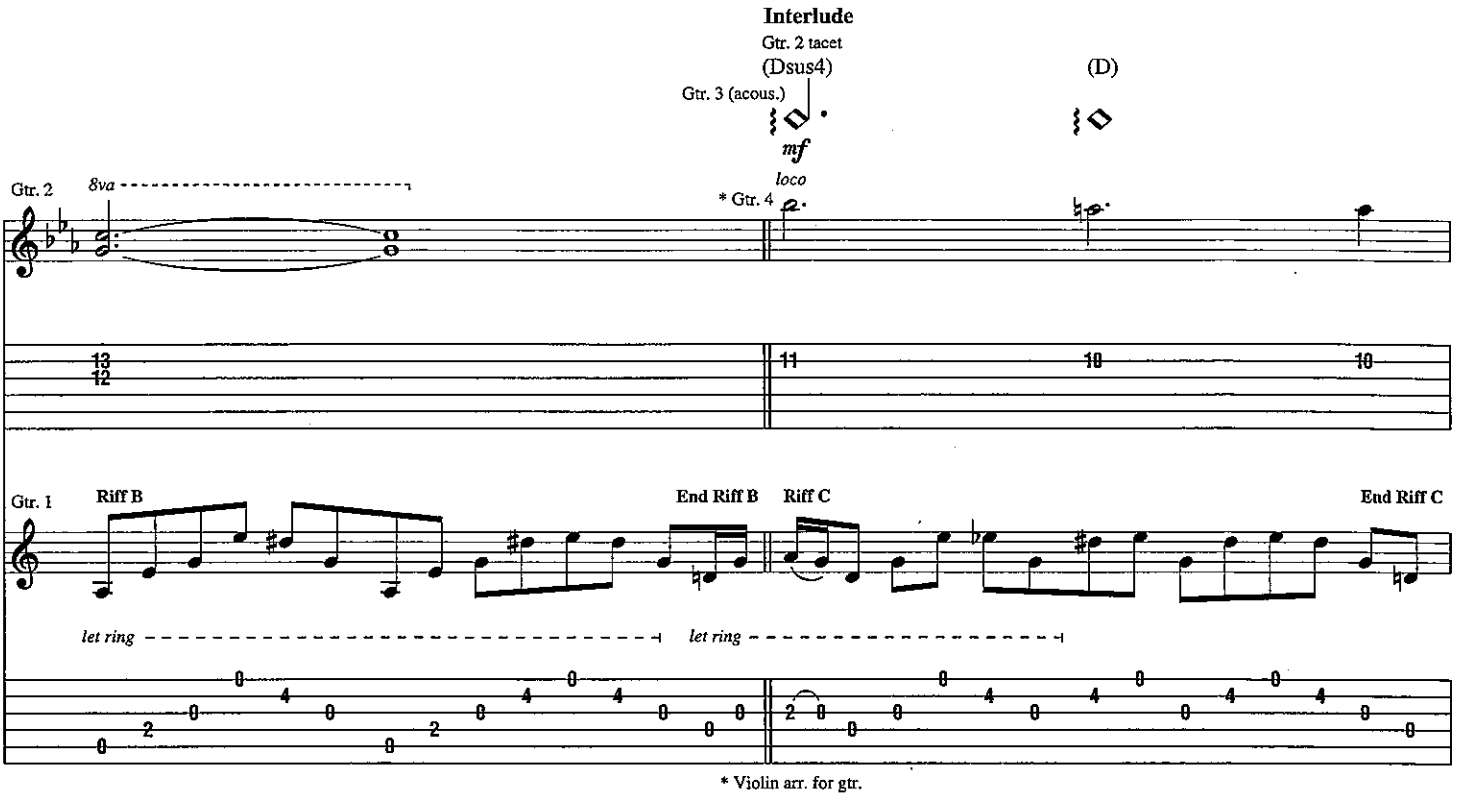
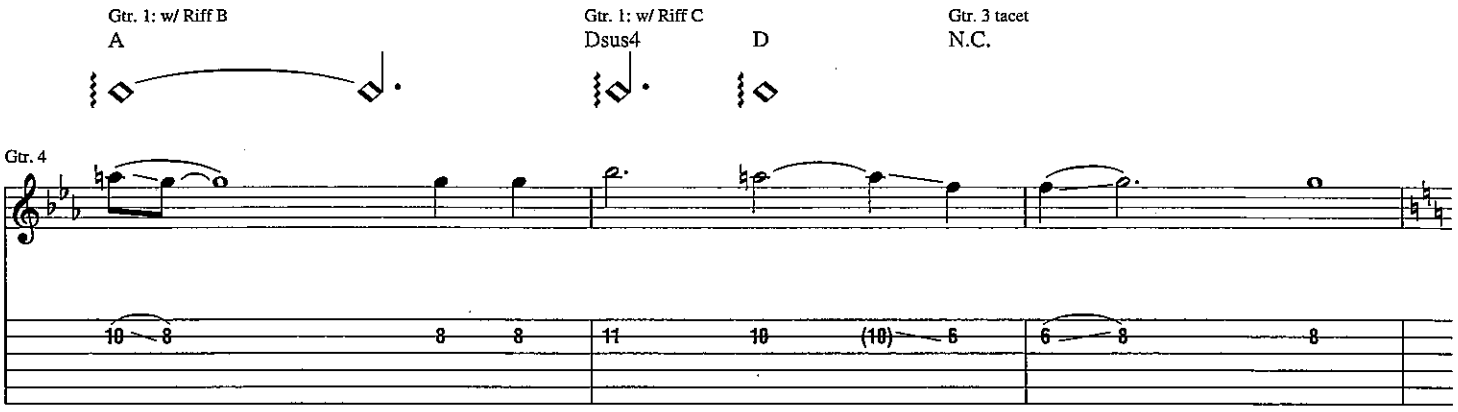
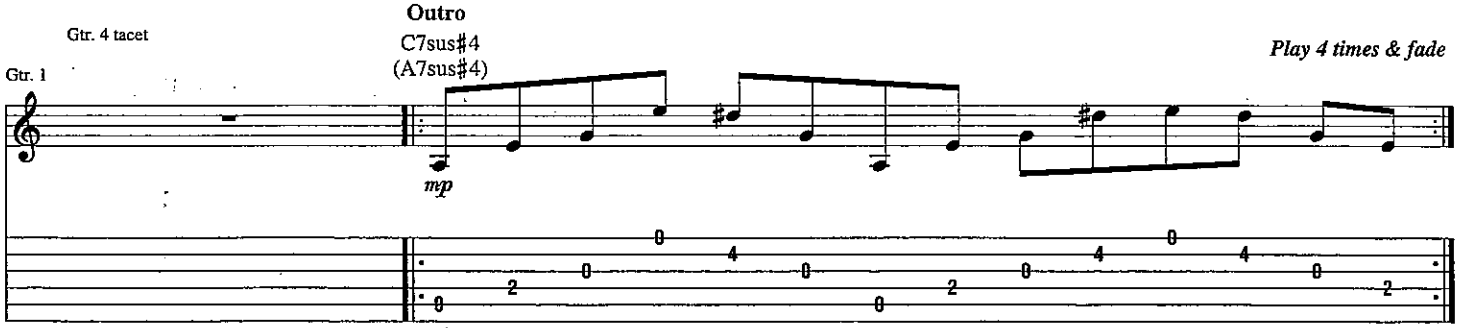
Interlude



* Violin arr. for gtr.

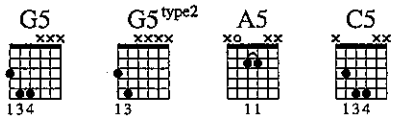


Outro



Thinking of You

Words and Music by Maynard James Keenan and Billy Howerdel



Tune down 1 1/2 steps:
(low to high) C♯–F♯–B–E–G♯–C♯

Intro

Moderately fast ♩ = 152

* Synth. arr. for gtr.
** Bass arr. for gtr.

† Chord symbols reflect implied harmony.

†† Set for Perfect 4th below

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D5
A5
F5
E5
C5
D5
A5
C5
D5
A5
steady gliss.
(17)
17
(17)
-3 1/2
1/2
1/2
(10)
(10)
(10)
12
11
10
10
9
11
1/2
14
12
(14)
(12)
12
10
12
10
12
10
12
10
12
10
5
0
5
5
1
0
3
5
0
5
5
3
5
0
5
5
5
5

Verse

Gtrs. 1, 3 & 4 tacet
Gtr. 2: w/ Riff A (2 times)

N.C.

- ing all a - lone and rest - less. Un -

(Eh.)

- a - ble to lose this im - age. Sleep -

- less un - a - ble to fo - cus on an -

- y - thing but your sur - ren - der.

Gtr. 4: w/ Riff B (2 times)

C5 D5 A5 C5 D5 A5 C5 D5 A5 C5

Tug-gin' a rhy - thm to the vis - ion that's in my head. Tug-gin' a beat to the

D5 A5 F5 E5 C5 D5 A5 C5 D5 A5

sight of you ly - ing. So de - light - ed with a new un - der - stand - ing?

C5 D5 A5 C5 D5 A5 C5 D5 A5 C5

Some-thing a - bout a lit - tle e - vil that makes that un - mis - tak - a - ble noise

D5 A5 C5 D5 A5 C5 D5 A5 F5 E5

I was hear - ing, un - mis - tak - a - ble sound I know so well.

C5 D5 A5 C5 D5 A5 C5 D5 A5 C5 D5 A5

Spent and sigh-ing with that look in your eye, eye. Spent and sweat-in' with that look on your face like

Chorus

Half-time feel

C5 G5

sweet rev - el -

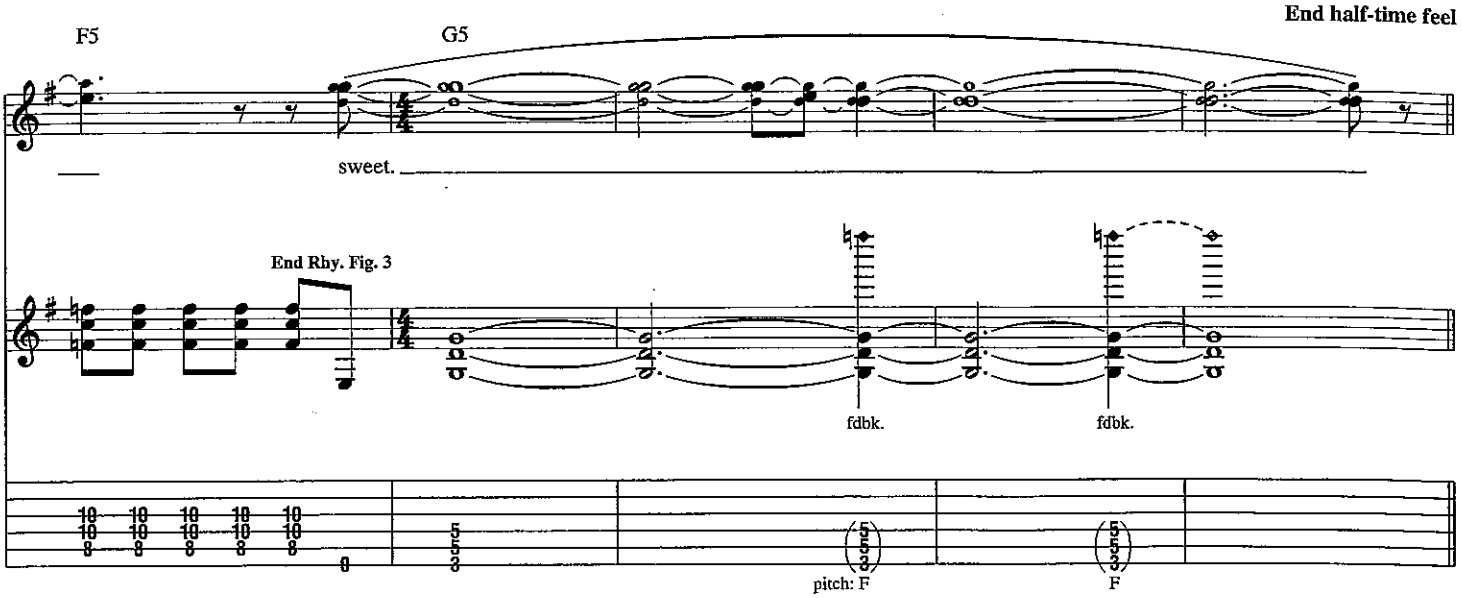
* Gtr. 1

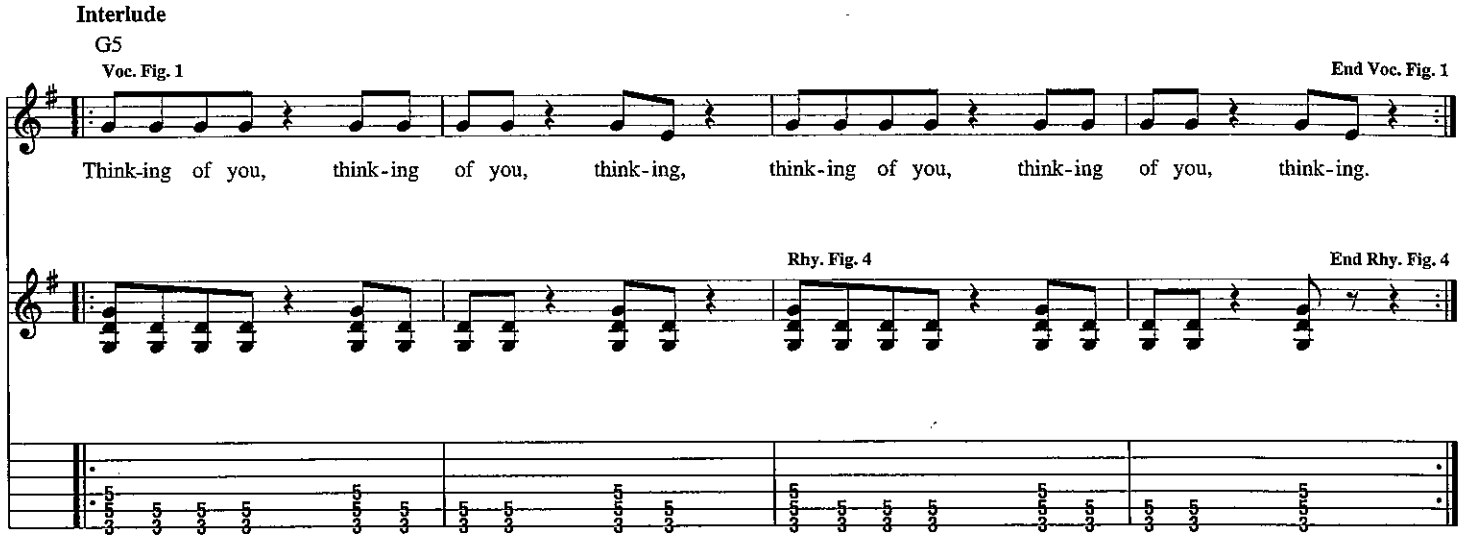
P.M.

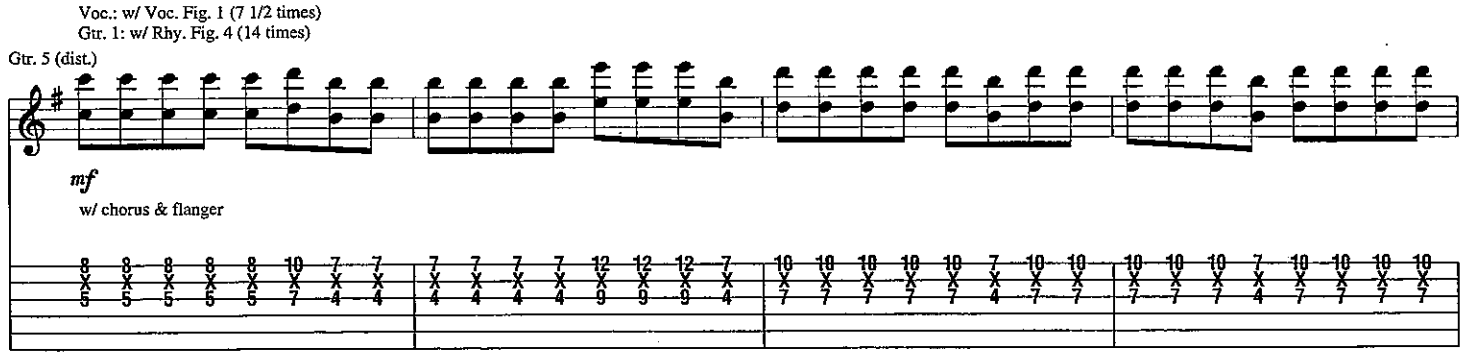
* Doubled throughout

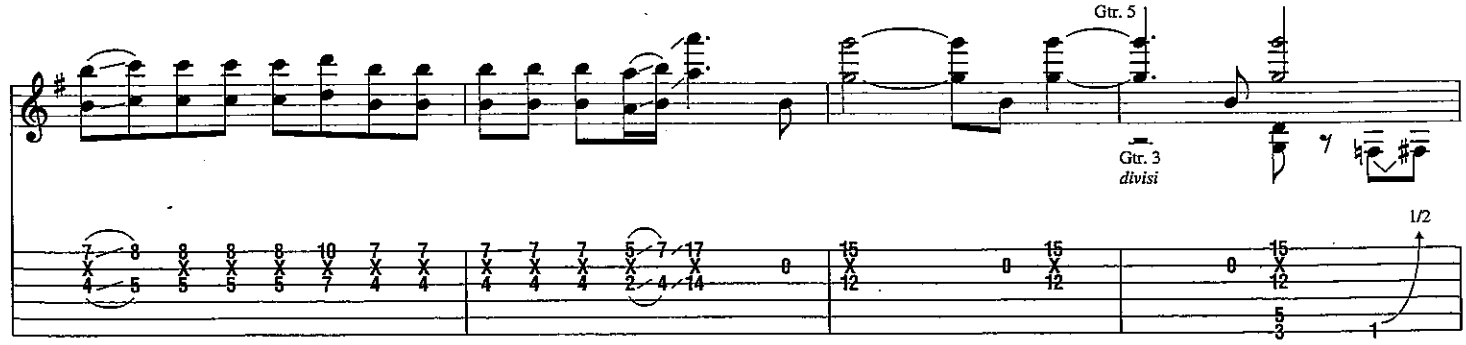
End half-time feel
A5 F5 G5
a - tion, sweet sur- ren - der.
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Rhy. Fig. 2
C5 D5 A5 C5 D5 A5 C5 D5 A5 C5
D5 A5 F5 E5 C5 D5 A5 C5 D5 A5
Sur - ren - der.
1. 2.
C5 D5 A5 C5 D5 A5 D5 A5
Sur - ren - der. Yeah.
End Rhy. Fig. 2
Verse
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
N.C. C5 D5 A5 C5 D5 A5 C5 D5 A5 C5
2. Tug-gin' the rhy - thm to the vis - ion that's in my head. Tug-gin' a beat to the
D5 A5 F5 E5 C5 D5 A5 C5 D5 A5
sight of you ly - ing. So de - light - ed with a new un - der - stand - ing.

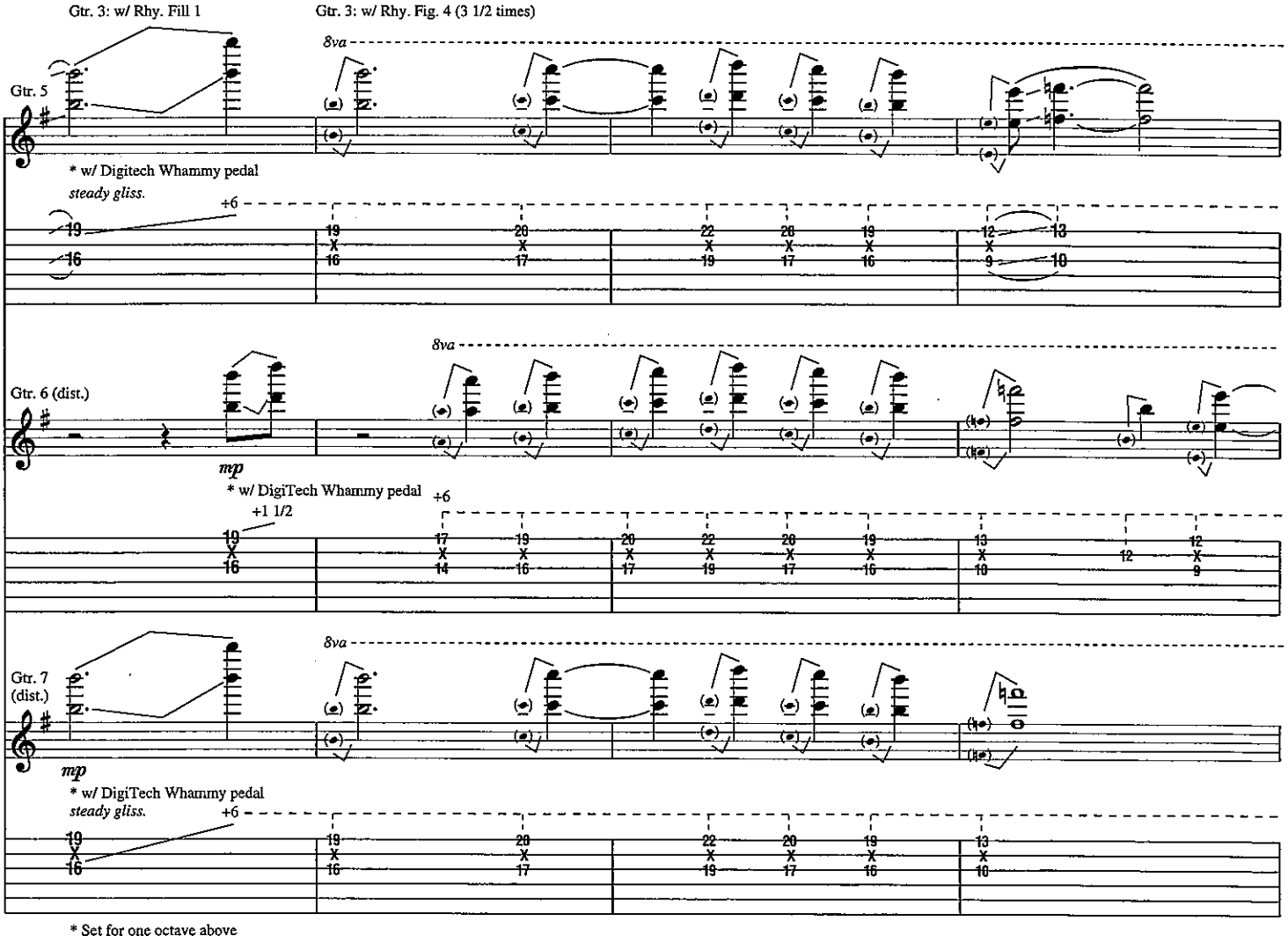
C5 D5 A5 C5 D5 A5 C5 D5 A5 C5
Some-thing a - bout a lit - tle e - vil that makes that un - mis - tak - a - ble noise
D5 A5 C5 D5 A5 C5 D5 A5 F5 E5 C5 D5 A5 C5
I was hear - ing, un - mis - tak - a - ble sound I know so well. Spent and sigh - ing with that
D5 A5 C5 D5 A5 C5 D5 A5
look in your eye, eyes. Spent and sweat - ing with that look on your face like
Chorus
Half-time feel
G5 A5
sweet rev - el - a - tion,
Gtr. 1
Rhy. Fig. 3
F5 C5 G5 A♭5 G5 A5
sweet sur - ren - der - ing.
1/2
C5 G5 A5
Sweet rev - el - a - tion,


F5
G5
End half-time feel
sweet.
End Rhy. Fig. 3
fdbk.
fdbk.
pitch: F
F

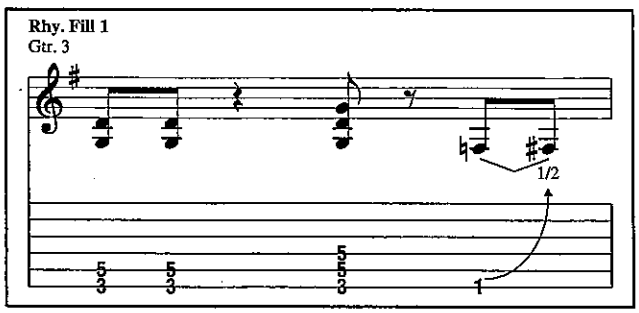

Interlude
G5
Voc. Fig. 1
End Voc. Fig. 1
Think-ing of you, think-ing of you, think-ing, think-ing of you, think-ing of you, think-ing.
Rhy. Fig. 4
End Rhy. Fig. 4

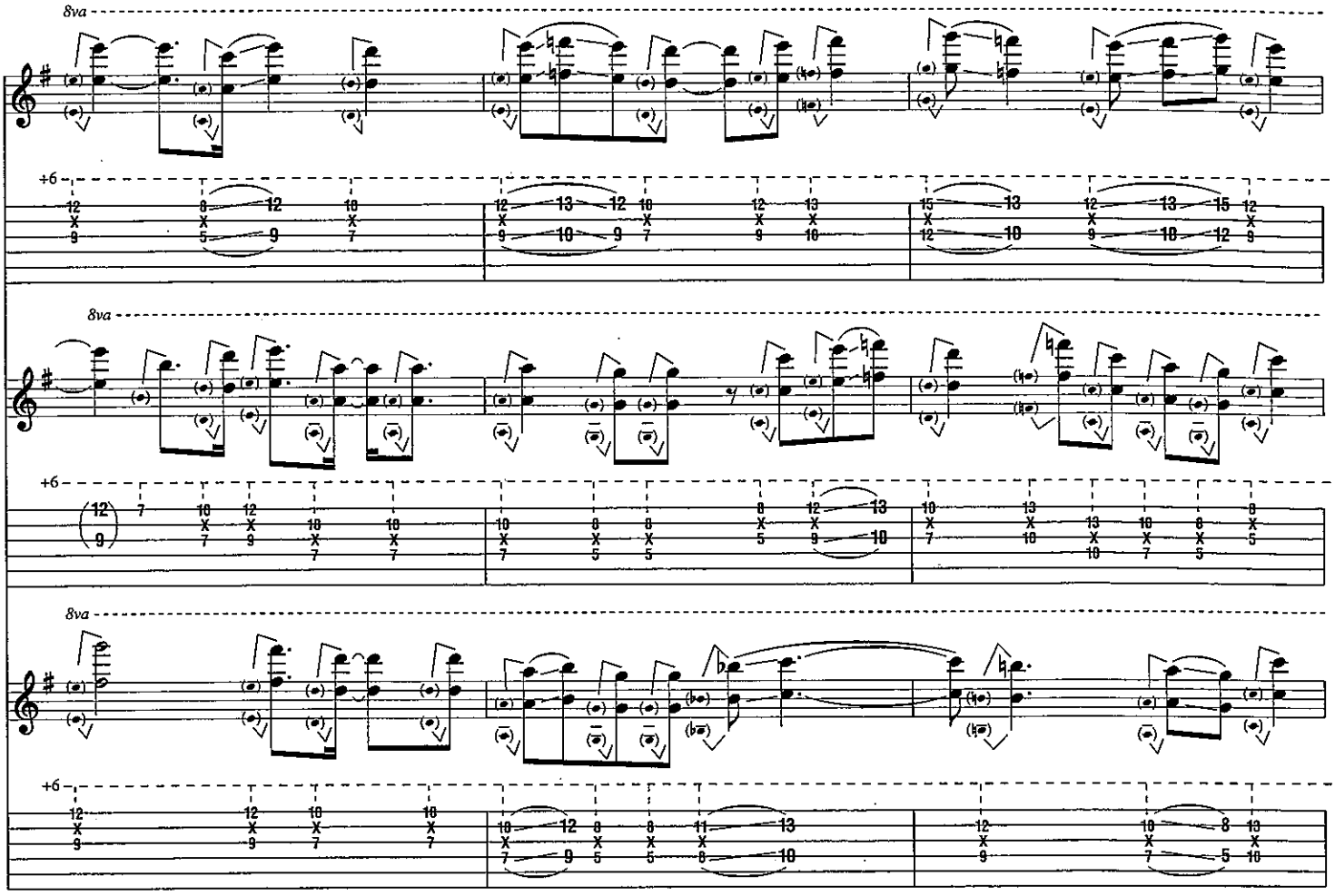

Voc.: w/ Voc. Fig. 1 (7 1/2 times)
Gtr. 1: w/ Rhy. Fig. 4 (14 times)
Gtr. 5 (dist.)
mf
w/ chorus & flanger


Gtr. 5
Gtr. 3
divisi
1/2



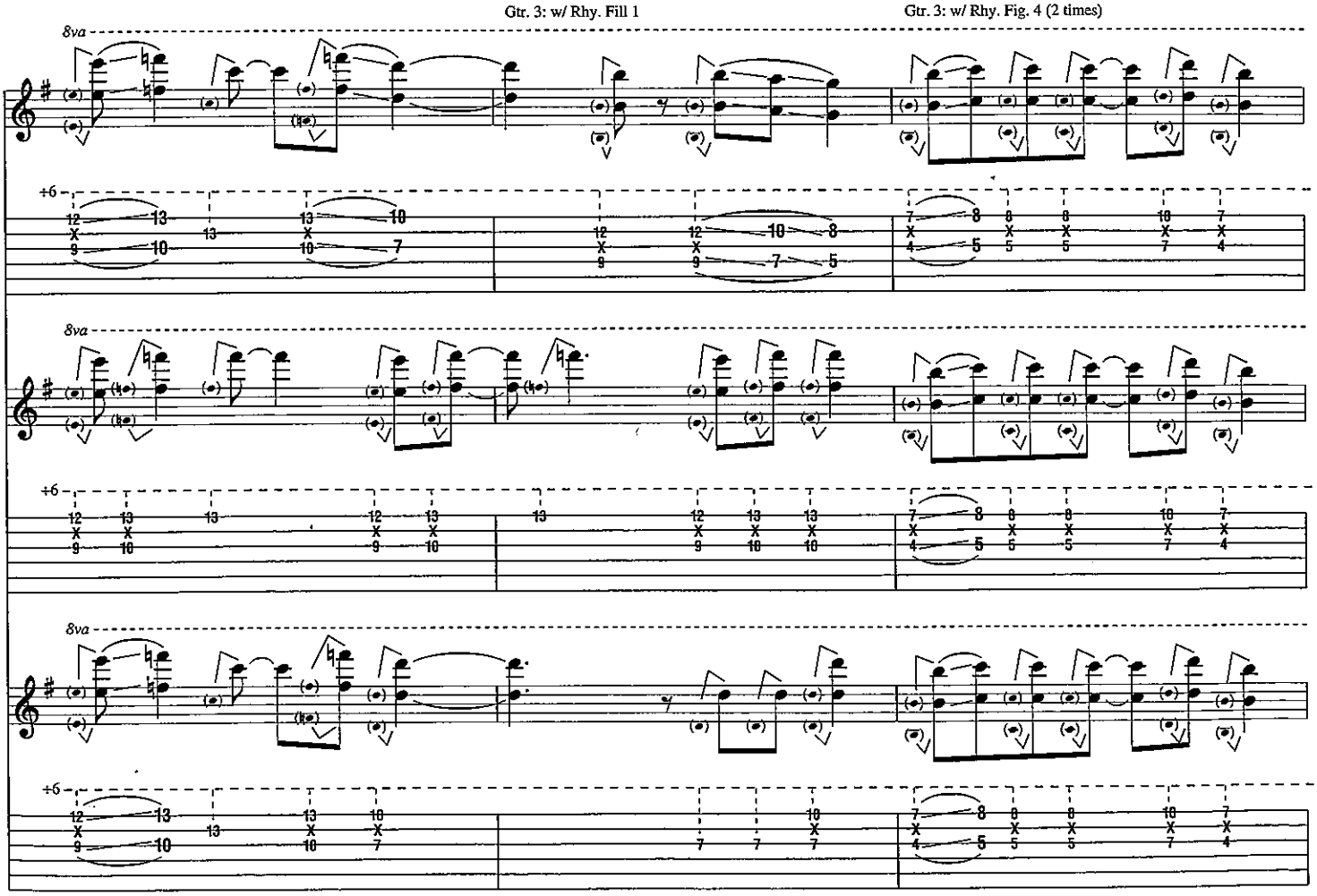
* Set for one octave above





Gtr. 3: w/ Rhy. Fill 1

Gtr. 3: w/ Rhy. Fig. 4 (2 times)



8va
+6
8va
+6
8va
+6
G5 G5 type2
Gtrs. 1 & 3
Think-ing of you, think-ing
8va
steady gliss.
+4
8va
+6
8va
steady gliss.
+5

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 3

G5 A5 C5 E G5

6 open

of you. Sweet rev-el -

8va +5 +6 +4

8va +5 +6 +5

8va fdbk.

+5 1/2 +6 +5

Gtrs. 5, 6 & 7 tacet

A5 F5 G5 A♭5 G5

a - tion. Sweet sur - ren - der - ing.

A5 C5 G5

Sweet rev - el -

A5 F5 G5

a - tion.

Gtrs. 1 & 3

w/ random fdbk.

Breña

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C♯–F♯–B–E–G♯–C♯

Intro

Moderately ♩ = 120
Half-time feel

C♯5

* C♯m7
(bass)
Gtr. 1 (clean)

mp
w/ delay & chorus
let ring throughout

1/2 1/2

* Chord symbols reflect basic harmony.

Amaj9

1. My

Verse
C♯m7

re - flec - tion wraps and pulls me un - der

* Gtr. 1

* Two gtrs. arr. for one

Aadd4

heal - ing wat - ers to be bathed in Breñ - a. And

p

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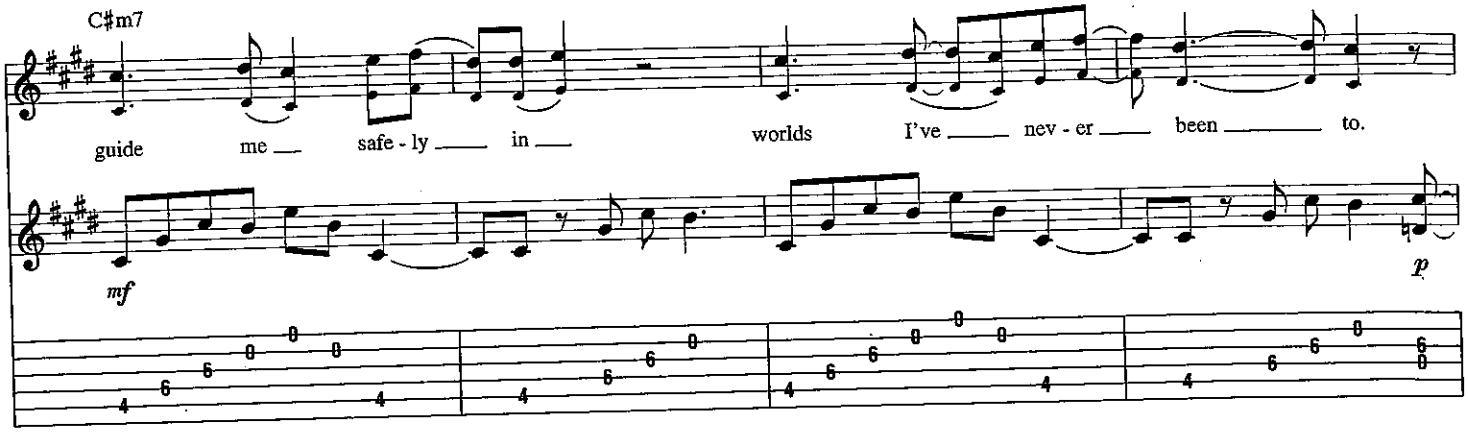
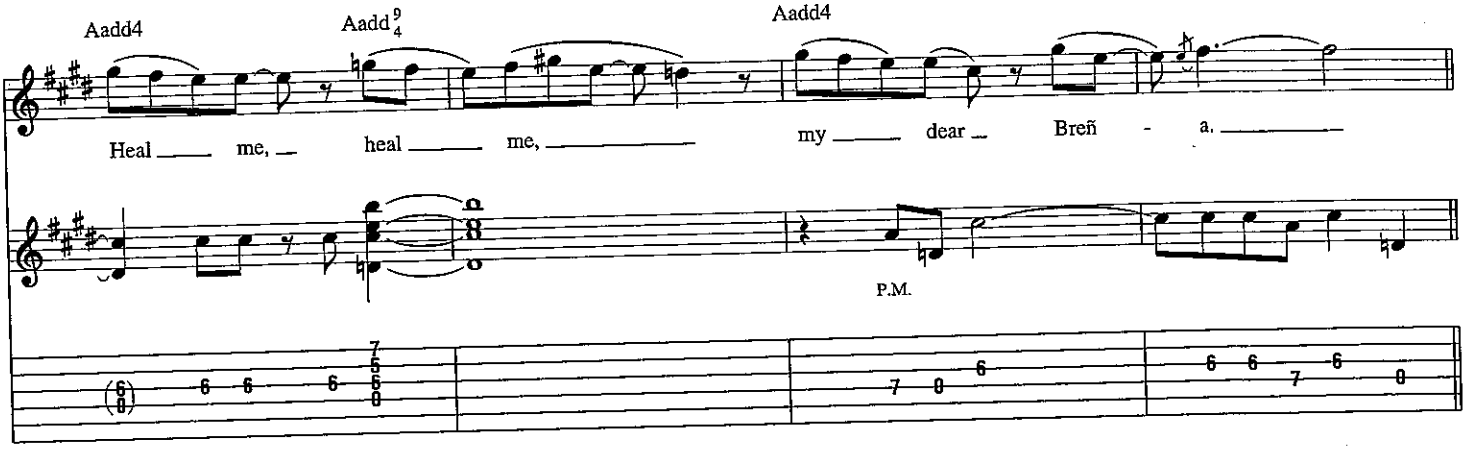
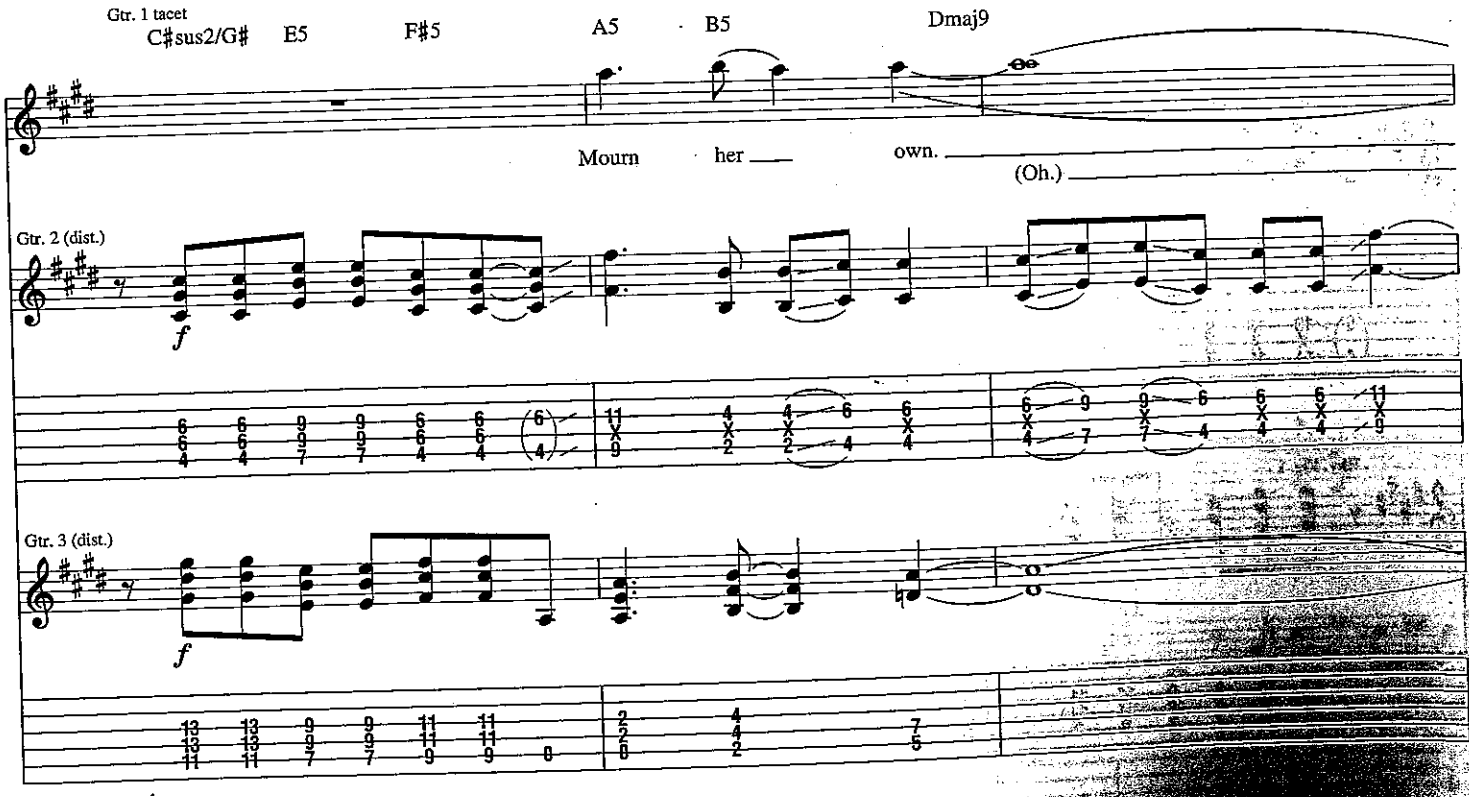
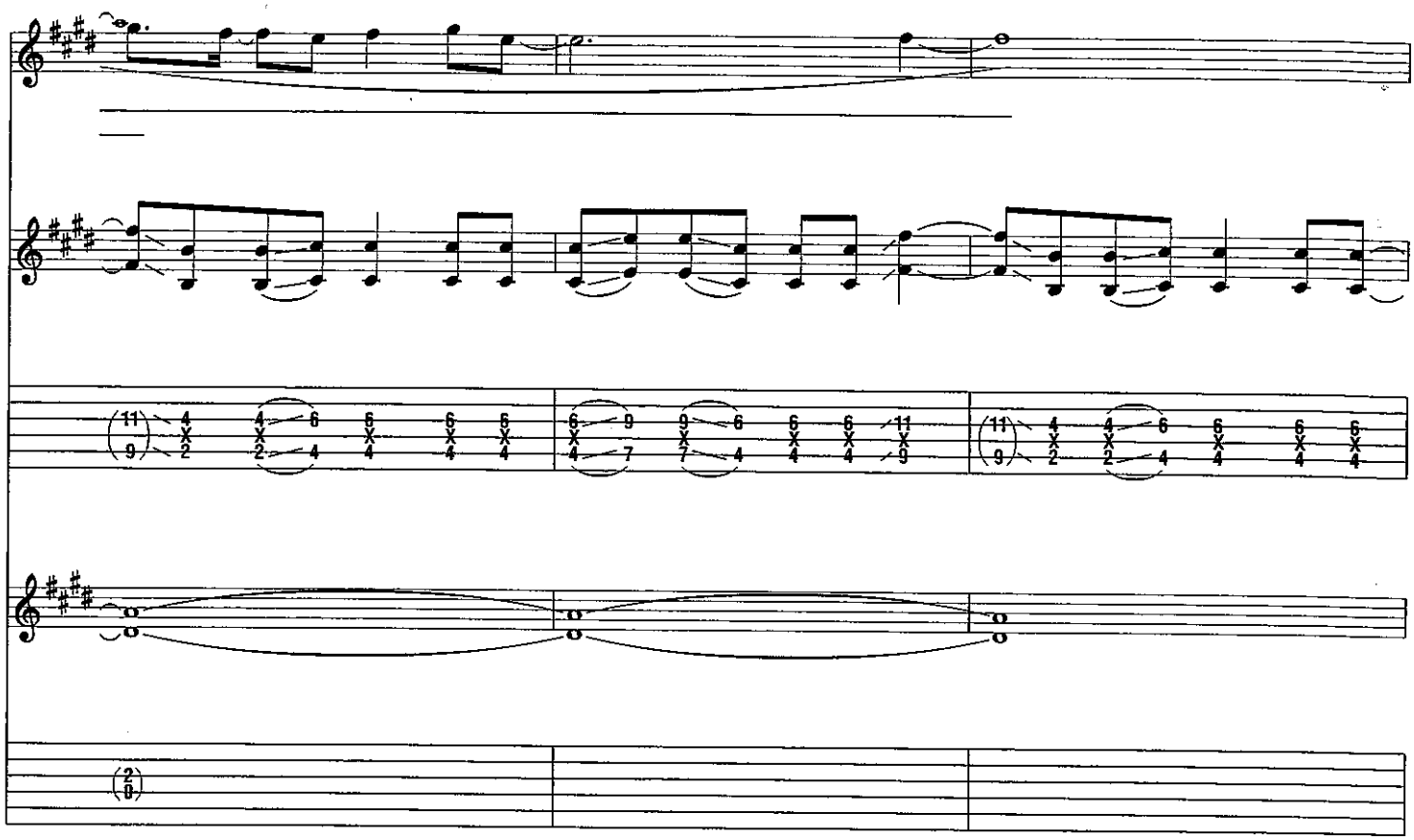
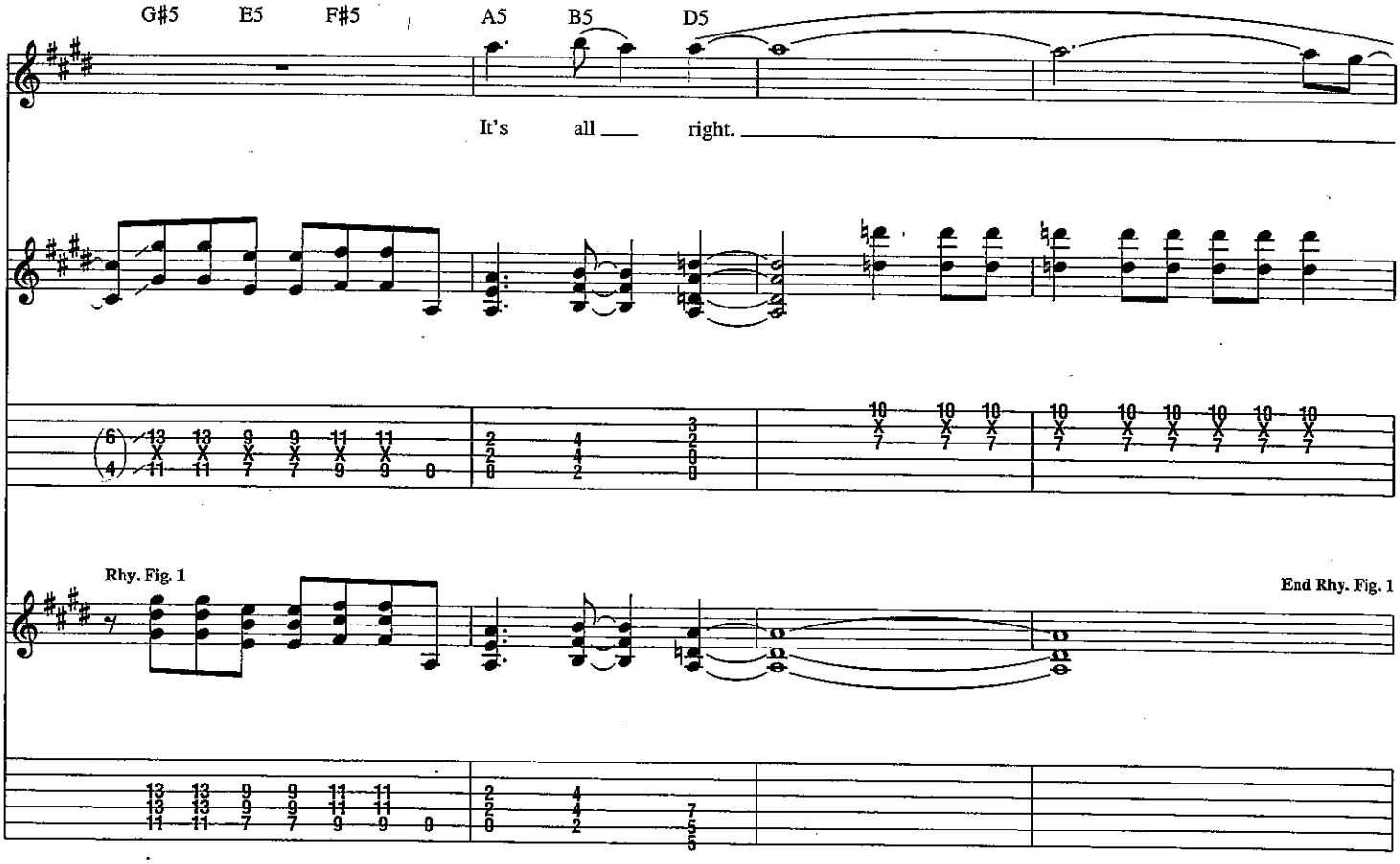

C♯m7
guide me safe - ly in worlds I've nev - er been to.
mf
p

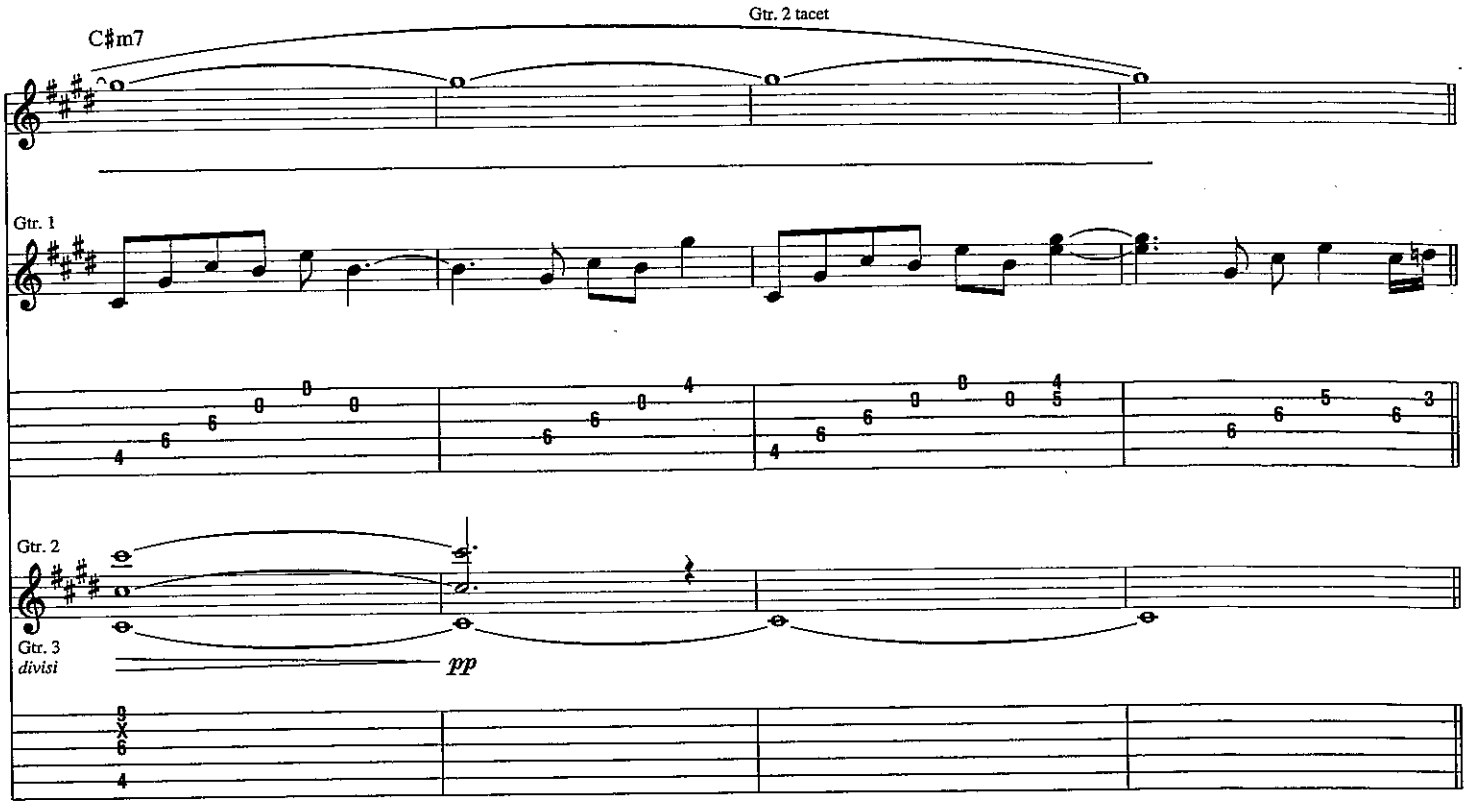

Aadd4
Aadd 9/4
Aadd4
Heal me, heal me, my dear Breñ - a.
P.M.

Chorus

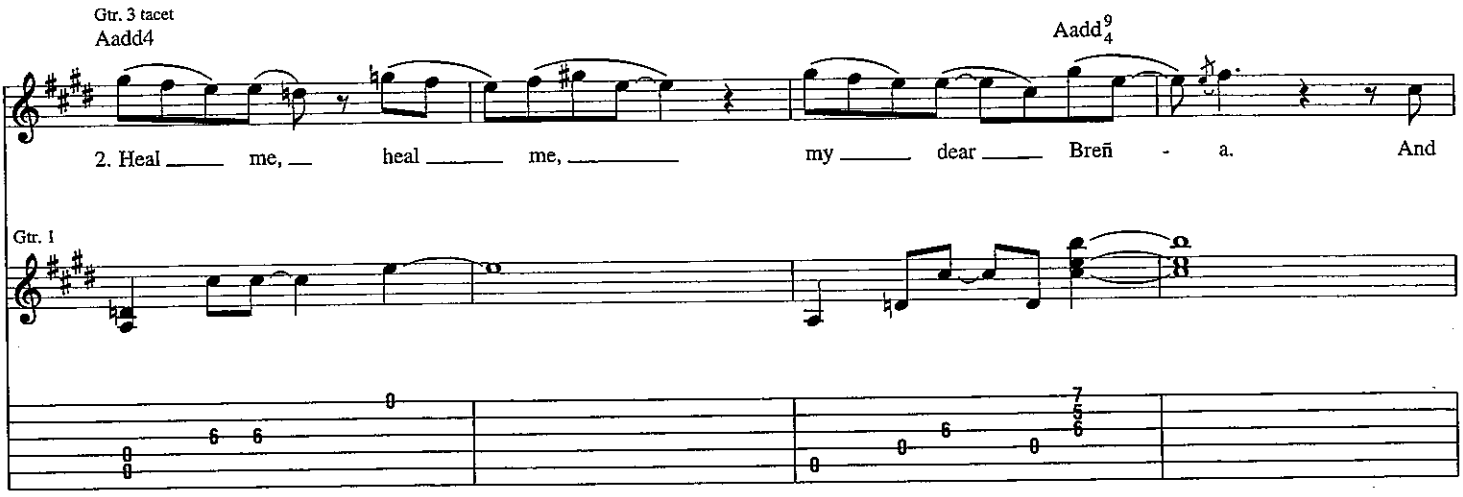

Gtr. 1 tacet
C♯sus2/G♯
E5
F♯5
A5
B5
Dmaj9
Mourn her own.
(Oh.)
Gtr. 2 (dist.)
f
Gtr. 3 (dist.)
f

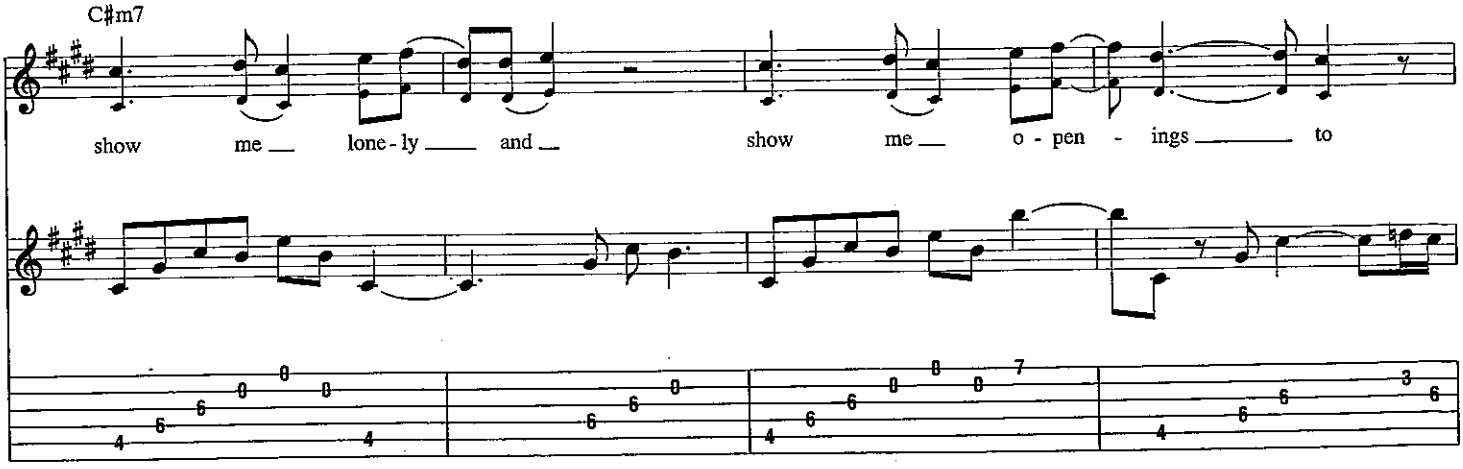



G♯5
E5
F♯5
A5
B5
D5
It's all right.
Rhy. Fig. 1
End Rhy. Fig. 1


Gtr. 2 tacet
C♯m7
Gtr. 1
Gtr. 2
Gtr. 3
divisi
pp

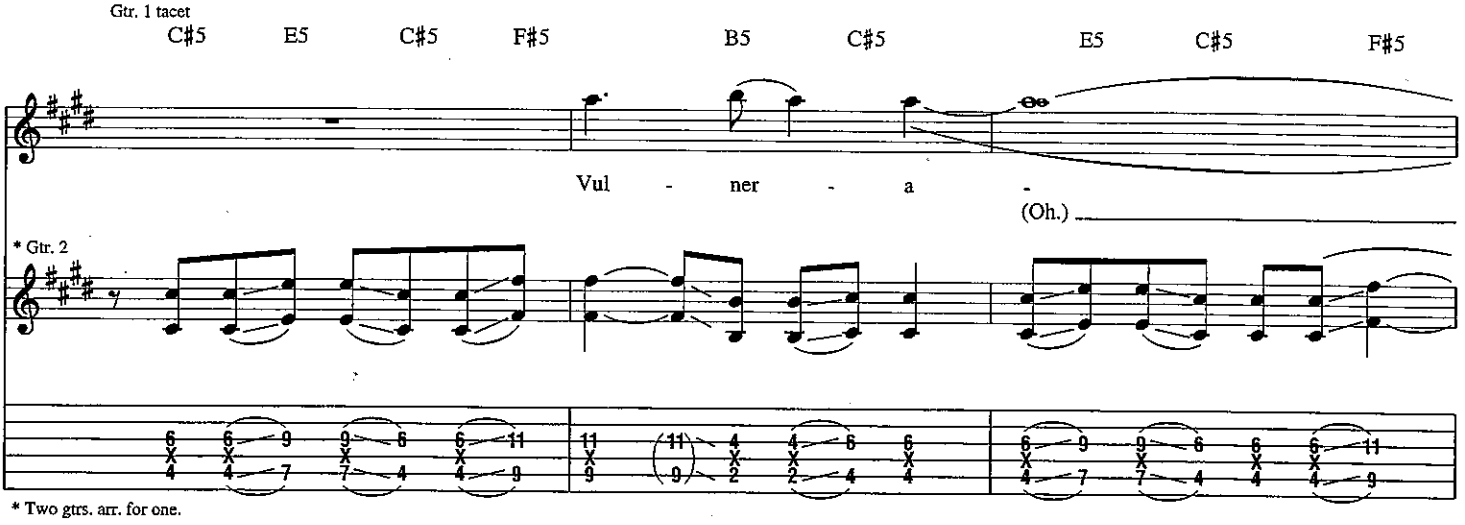
Verse


Gtr. 3 tacet
Aadd4
Aadd9/4
2. Heal me, heal me, my dear Breñ - a. And
Gtr. 1

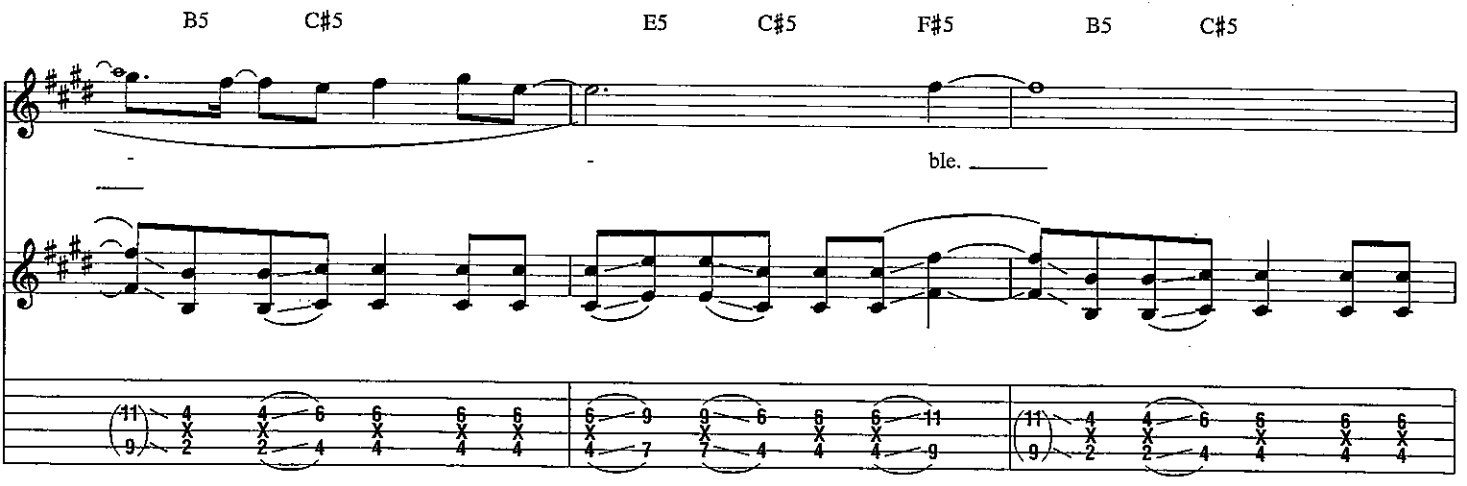

C♯m7
show me lone - ly and show me o - pen - ings to

Chorus

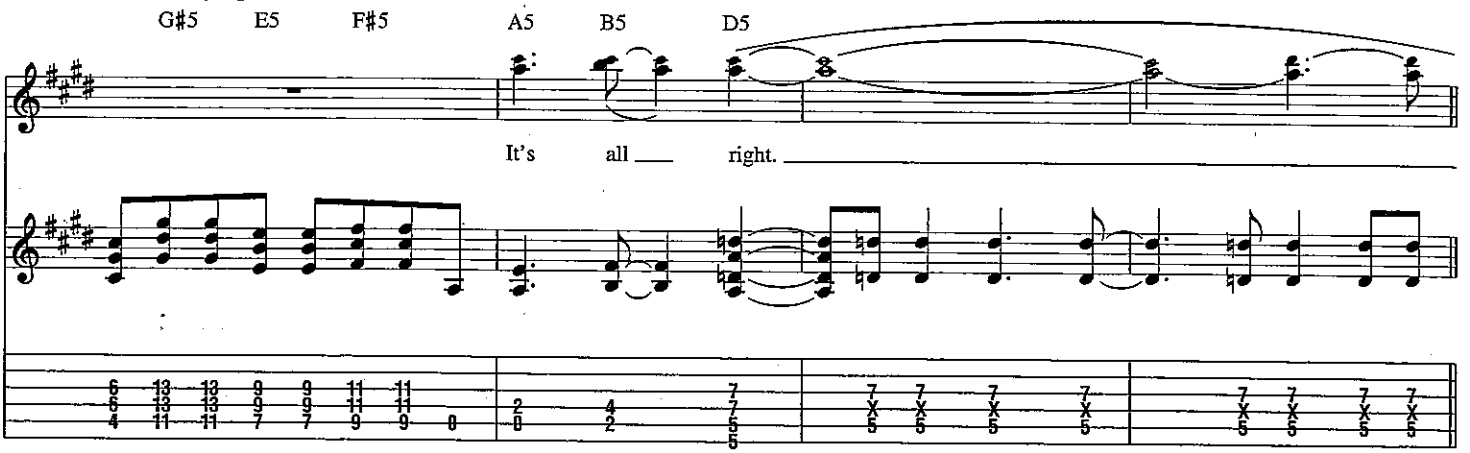
Gtr. 1 tacet



* Two gtrs. arr. for one.



Gtr. 3: w/ Rhy. Fig. 1



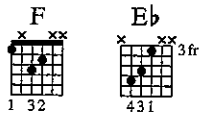
Interlude
C♯5
Gtr. 3
Gtr. 3 tacet
F♯5
G♯5
Gtr. 2
C♯5
D♯5
E5
F♯5
G♯5
O - pen - ing to
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
C♯5
D♯5
E5
F♯5
G♯5
heal.
C♯5
D♯5
E5
F♯5
G♯5
O - pen - ing to
* w/ delay
Outro
C♯5
E5
D♯5
heal.
Gtr. 2

Aadd♯4
B5
C♯5
Amaj7
A
C♯5
E5
D♯5
B5
C♯5
Heal.
Gtr. 2
A
Gtr. 3
rake
Gtr. 2
divisi
Gtr. 1
p
Gtr. 2 tacet
C♯m7
Gtr. 3
Gtr. 1

A
Amaj7
1/2
C♯m7
1/2
A
Aadd9
C♯m7
rit.
1/2
rit.

Over

Words and Music by Maynard James Keenan and Billy Howerdel



Tune down 1 1/2 steps:
(low to high) C♯–F♯–B–E–G♯–C♯

Intro

Moderately fast ♩ = 144

N.C.(A♭)

* Gtr. 1

Riff A

End Riff A

mf

* Kalimba arr. for gtr.

Verse

N.C.

1. Been o - ver, ___ ___ been o - ver ___ this be - fore. ___ Been o - ver, ___

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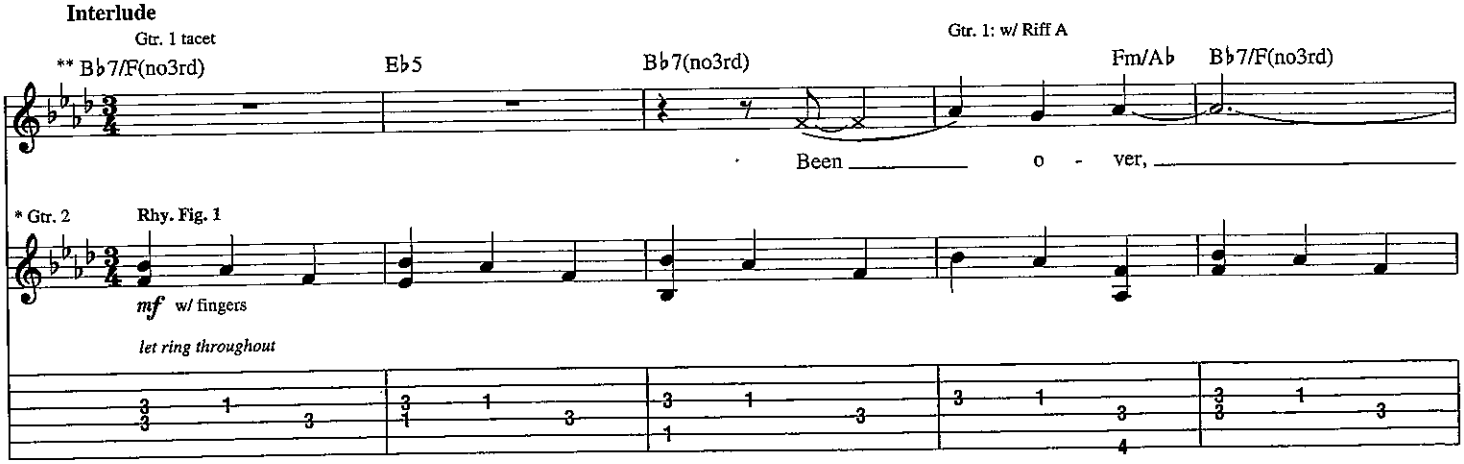
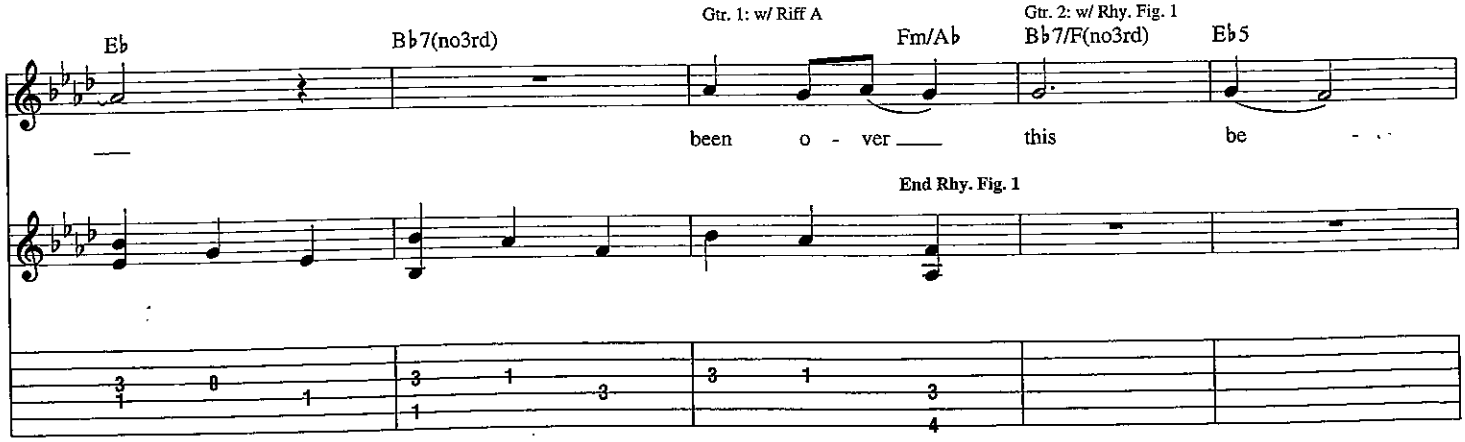
Interlude



* Piano arr. for gtr.

** Chord symbols reflect basic harmony.



B♭7(no3rd) Fm/A♭ B♭7/F(no3rd) E♭ B♭7(no3rd) Fm/A♭

fore. Oh.

Gtr. 1

Bridge

Gm F E♭

Gtr. 1: w/ Riff B

So o - ver this.

Gtr. 2 **Rhy. Fig. 2**

Gtr. 1: w/ Riff B Gtr. 2: w/ Rhy. Fig. 2

Gm

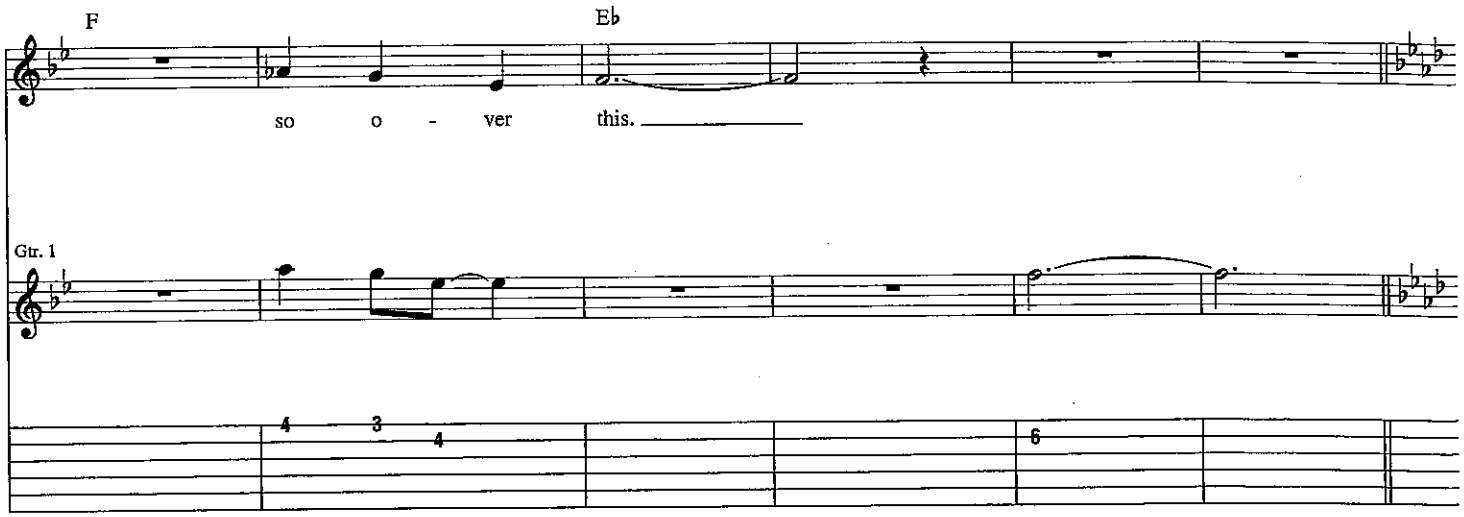
Mm, been o - ver this,

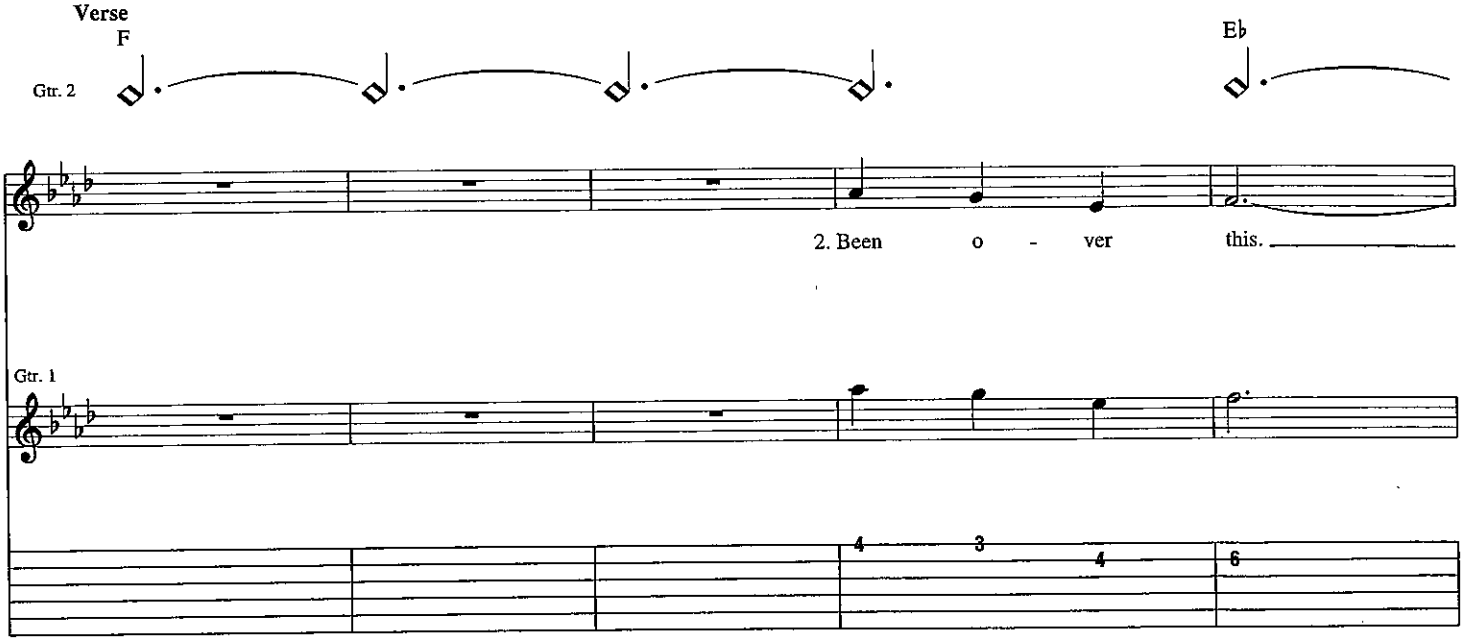
End Rhy. Fig. 2

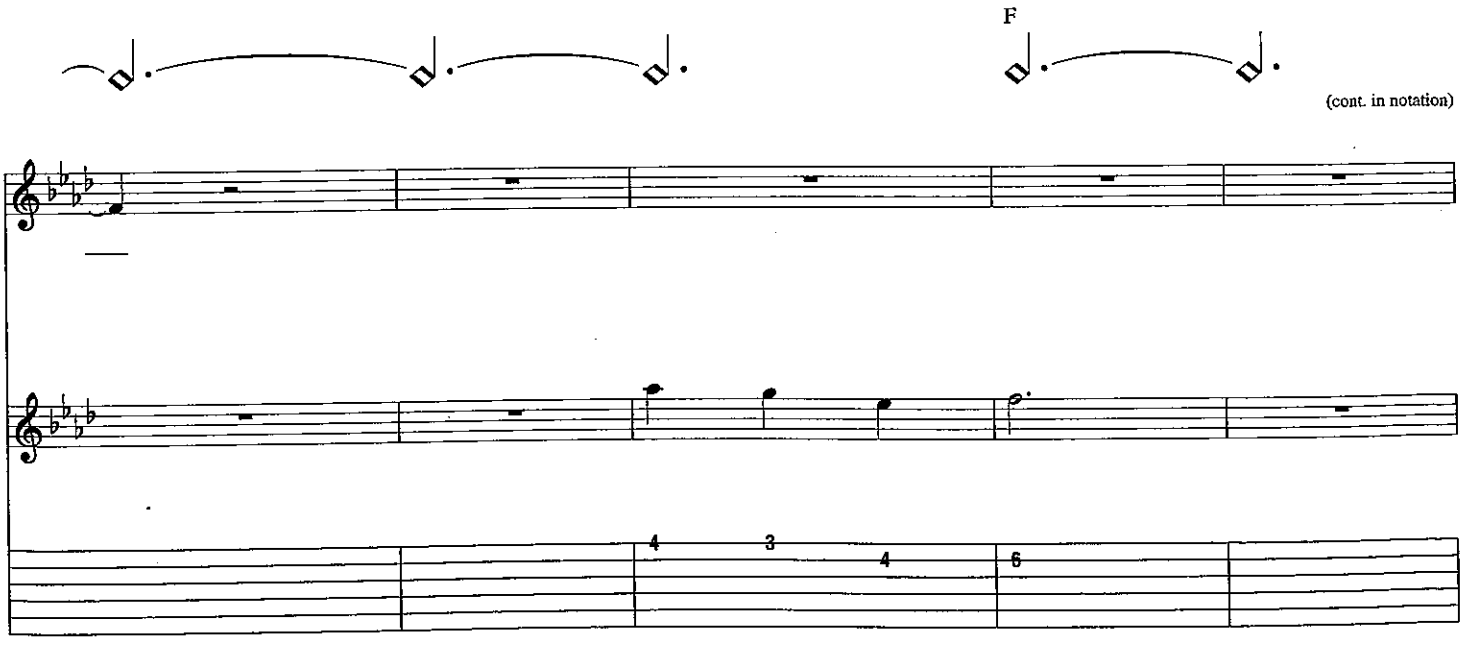
Riff B

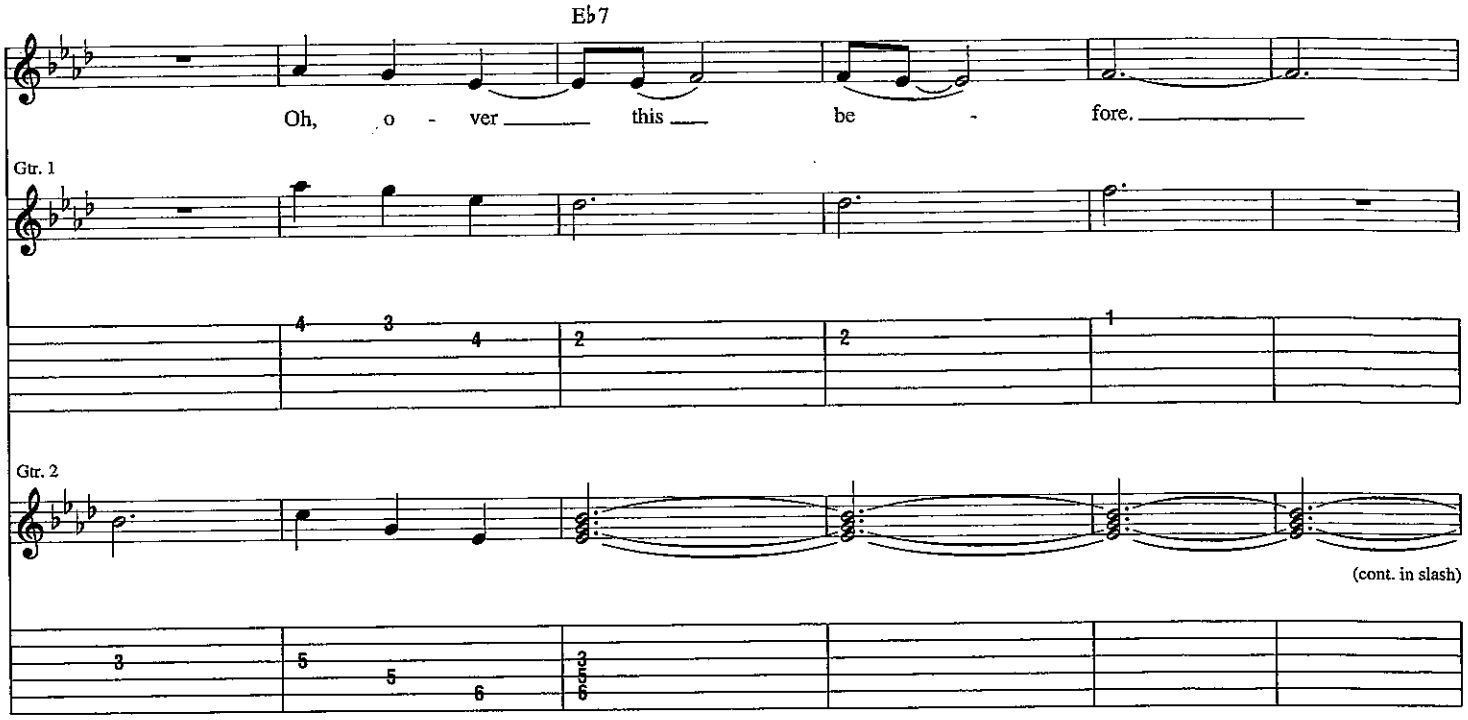
Gtr. 2

End Riff B

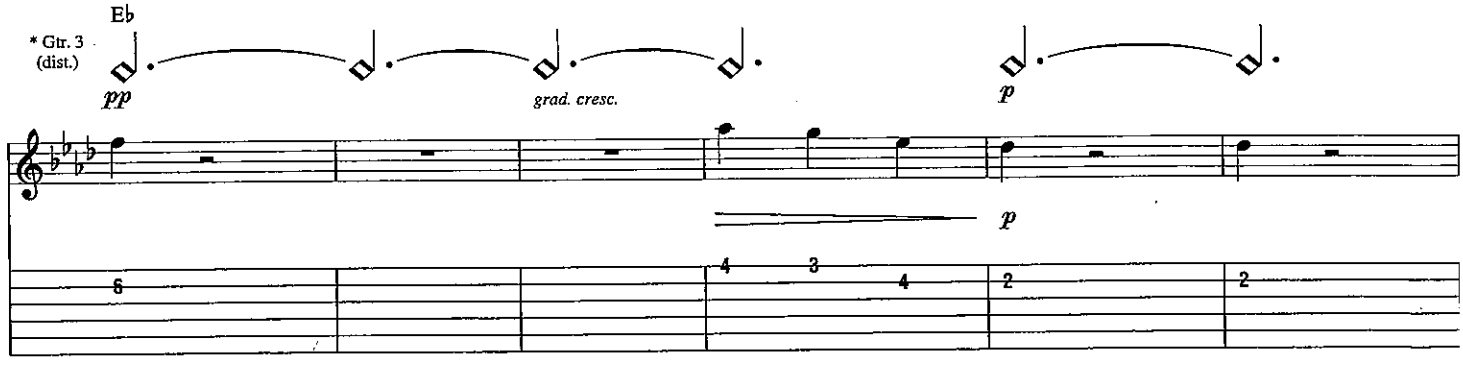

F
Eb
so o - ver this.
Gtr. 1


Verse
F
Gtr. 2
Eb
2. Been o - ver this.
Gtr. 1


F
(cont. in notation)



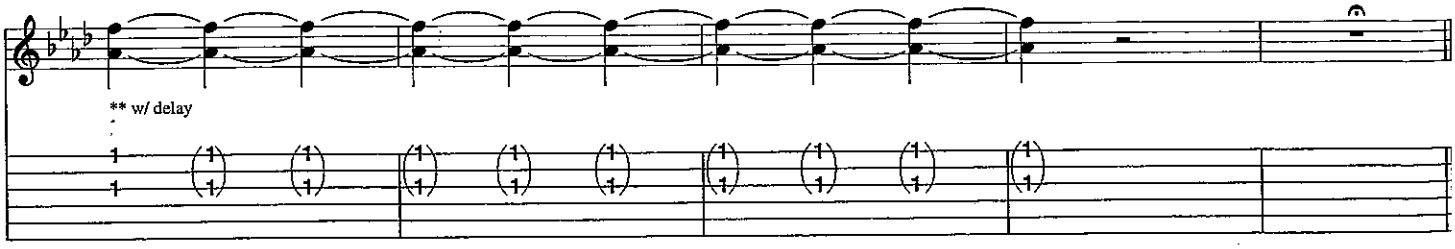
Gtr. 2 tacet
N.C.



* Backwards gtr. arr. for gtr.

Free time
w/ Bkgd. Voc. ad lib.

Spoken: *Unmistakable noise I was hearing.*



** Set for quarter-note regeneration w/ nine repeats.

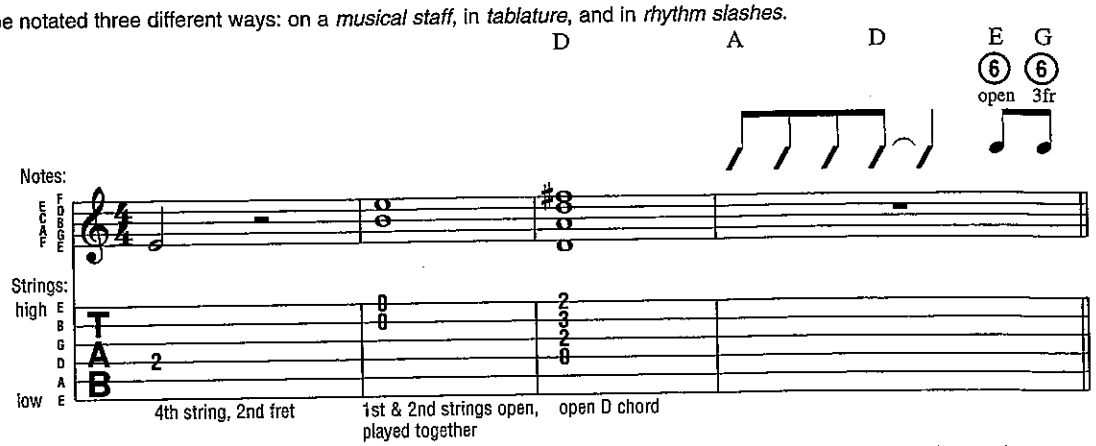
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

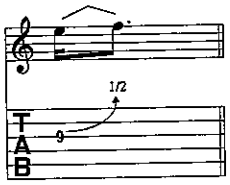
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

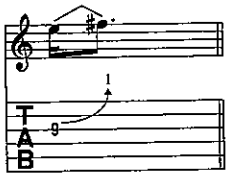
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



HALF-STEP BEND: Strike the note and bend up 1/2 step.

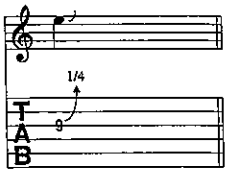


WHOLE-STEP BEND: Strike the note and bend up one step.

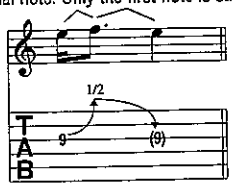


GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

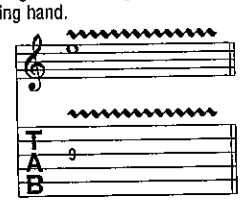


BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

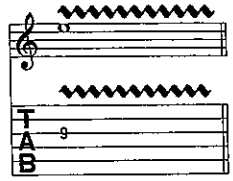


PRE-BEND: Bend the note as indicated, then strike it.

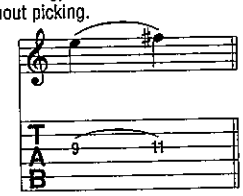
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



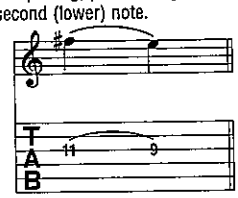
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

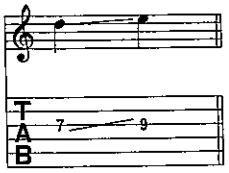


PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

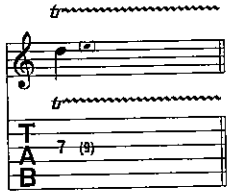


LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

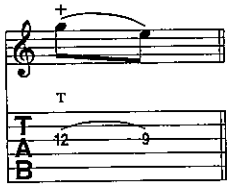
SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

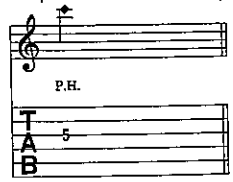


TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

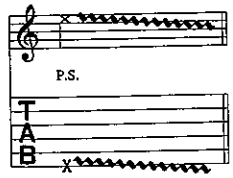


NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



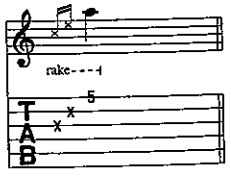
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



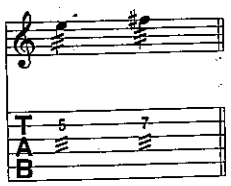
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

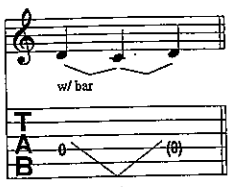
RAKE: Drag the pick across the strings indicated with a single motion.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

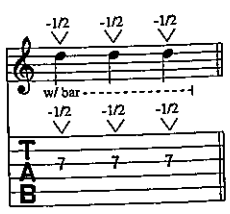


VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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